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Special Report: 3D and Giant Screens

Unless you've been living on Neptune for the last five years, you're undoubtedly aware of the impact that 3D has had on Hollywood films recently. James Cameron's *Avatar* and Tim Burton's *Alice in Wonderland* have shown the world that although the previous incarnations of 3D in the 1950s, '60s, '70s, and '80s might legitimately have been called fads, this time around 3D is here to stay.

Digital technology has made producing 3D movies relatively inexpensive and showing them quite lucrative. The major studios are now planning dozens of 3D films that will be made by top talent, unlike the mostly schlocky movies that were made in earlier 3D waves. And exhibitors around the world are installing billions of dollars worth of digital projectors as quickly as they can. The entertainment industry is rapidly building a permanent infrastructure to make and show 3D films.

And the latest news is that 3D television sets, DVD players, game consoles, and cable networks will soon bring 3D into our homes as well.

Although Hollywood has only recently rediscovered 3D, we in the giant-screen business have the right (and occasionally the inclination) to look down our noses at these newcomers and say, "been there, done that." The current wave of 3D movies from Hollywood started in 2005 with Disney's *Chicken Little*, which played in only 79 digital 3D theaters, the total available at the time.

But the giant-screen world had been making and showing 3D films for 20 years when *Chicken Little* opened. The first was 1985's *We Are Born of Stars*, an anaglyph, computer-animated short about the origins of life, produced by Imax Corporation co-founder Roman Kroitor using the most advanced supercomputers of the day. It was followed in 1986 by the first live-action, full-color, two-strip IMAX 3D film, *Transitions*, directed by Tony Ianzelo and Colin Low of the National Film Board of Canada for the Canadian pavilion at Expo '86 in Vancouver.

Four years later, at Expo '90 in Osaka, (see 3D on page 5)

Sanborn Suing Imax, Regal, and AMC

California-based exhibitor Sanborn Theatres, Inc., has filed a lawsuit against Imax Corporation for breach of contract, fraud, fraudulent concealment, and unfair competition, and against Regal Cinemas, Inc., and AMC Entertainment, Inc., for intentional interference with contractual relationships.

The suit, filed in the Superior Court of California, Orange County, arises from a June 2007 contract in which Imax agreed to lease Sanborn two IMAX projection systems for theaters in Anaheim, CA, and Murrieta, CA, about 25 miles and 70 miles southeast of Los Angeles, respectively. Among the provisions of the contract were exclusivity zones surrounding the two sites, and an agreement that Imax would upgrade the Anaheim theater from MPX film projection to the IMAX digital system "as soon as practical after such system is developed and marketed in North America." Sanborn agreed to pay Imax \$1.2 million for the Anaheim theater and \$1.1 for Murrieta.

The Anaheim theater opened in June 2008, despite construction delays and financial problems with the shopping mall in which it was located. Because of these and other problems, construction of the Murrieta location was not begun, and some of Sanborn's scheduled payments to Imax were delayed. The filing asserts that Imax initially accepted the late payments and told Sanborn not to worry about them. However, on May 7, 2009, Imax sent Sanborn a Notice of Default, alleging that the exhibitor was behind on its payments. Sanborn attempted to make a payment of \$330,000 in the summer of 2009,

About Our Cover

The cover of this issue was created with a technique known as lenticular printing, which is capable of creating not only 3D images, as seen here, but also animation and other transition and motion effects. It was produced and kindly donated to *LF Examiner* by **Virtual Images Unlimited**, one of the leading manufacturers of lenticular products.

The principle is not unlike that of stereoscopic 3D motion pictures, with which most LFX readers will be familiar. In both cases, each eye sees a different image, cre-

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The Insiders

The Shots That Got Away

by Peter Shillingford

In 1986, I was the director of photography on director Soames Summerhayes' Iwerks 8/70 film *Hawaii: Islands of the Gods*, and my young assistant Howard Hall was responsible for an underwater sequence of a pod of whales. I was location hunting elsewhere when Soames and Howard went deep to catch the first whales of the season. (It was Howard's first foray into LF, and I did not have to teach him a thing. He has since moved on to create his own LF niche, as we all know and admire.)

They sat on the bottom for four of the scheduled five underwater shooting days: nothing! Now we have budget problems! On the last day, at the last hour, as they were about to surface empty-handed, they were rewarded with one whale circling above them, sunlight at a perfect angle as the huge beast rolled over as if on a cue, to gracefully reveal a newborn calf. They then both went to the surface amidst a spray of sunlight and Pacific turbulence.

Showing off, I call it. The whale, I mean.

On the same shoot I spotted a rainbow breaking over the mountains and arcing down into the sea. The best position would have been in a nearby cemetery perched atop a hillside. The gate was open, the slogs up the hill with the 8-perf camera no problem, and at the top amongst the graves (we were careful not to step on them), we had the perfect setup for the shot.

I said, "Ready, Mr. DeMille." Soames said, "Turn over, Mr. Shillingford." I hit the start button...nothing. I checked everything: battery connections and film run were fine. All I could do to check the electronics was pull the circuit board out, dust it down, and stick it back in. (No electronic engineer me, nor Soames or Howard.)

Switched on again. Nothing. Same routine: checked everything possible, all three of us, the combined brain

power of 100 years in motion-picture production. Could we find the problem? Could we, buggery!

The Hawaiian assistant duly arrived, armed with tea and biscuits. After all, Soames and I are both Brits! (Howard, I think, is an unknown underwater alien.)

Gulping down said tea and biscuits, we listened as the assistant lectured us on how the Hawaiian gods must be appeased. He believed the cemetery to be hallowed ground. Had Soames, as the producer, gifted the god Pele with some substantial offering? Soames looked at him in disgust, and we tried the shot again. Nothing; and the rainbow continued to improve.

Hotfooting down the hill and outside the cemetery wall we set up again. The camera worked perfectly and we got the shot, but not the shot we really wanted. I insisted we haul our bums back to the top of the cemetery and try the shot from the perfect position. The camera would not turn over. We checked all the bits again and found nothing. Quizzical looks all round and a feeling of the hairs on the back of the neck rising, a shiver down the spine, and a little toe curling. The rainbow just sat there mocking our puny efforts, then suddenly it was gone.

I am not sure, but rumour has it that Soames went to the edge of the huge Pele crater the next night and tossed in a bottle of vodka. Which brand, I don't know, but it was bound to be the cheapest. It was a very tight budget and Soames is a very tough producer.

For George Casey at Graphic Films, I was one of three or four cameramen who shot *Ring of Fire* over the course of ten years. (Volcanoes do not pop off that often.) George's method was always to know where each cameraman was, so that when a volcano showed signs of erupting, the nearest unemployed DP would be assigned to the job. In September 1984, I was location checking in San Diego when a call came through that Mount Mayon in the Philippines was erupting. As the

nearest DP, I was commissioned to fly there that evening and cover the event. Somebody from the office searched my flat and found my passport and heavy-duty field clothes. (They forgot my boots, but that's another story.)

I was met at LAX with the camera gear (no budget for an assistant!), a beat-up Vistavision Model 1 from which producer Paul Novros would extract panels for the 15/70 film.

In Manila I hired a light aircraft, a single-engine Cessna, I think, with a very nervous pilot. As we set off for the southern end of the islands, I got ready to point the camera out the side window at the expected fire-storm and rolling blood-red lava. But all was quiet at the volcano and, after circling the crater a dozen times with the sun setting, we looked for the airport. I pulled the camera from the window and boxed it, to prepare for landing.

Suddenly, with a huge bang, a rock the size of an apartment building rose slowly out of the mouth of the volcano and hung in the air before crashing back into the crater. I am scrambling to get the camera out of its box. The pilot is screaming in a language I do not know, but I get his drift.

We circle the crater hoping for a replay of the shot of the century, when the wings of the aircraft start to clatter with the sound of falling debris. Nothing too heavy, but nerve wracking. More screaming from the visibly unhappy pilot, but we hang in for a while until, low on fuel and nerves, we landed. There were a couple of scorch marks on the wing, but no holes.

Mayon had showed its fury and we were suitably impressed, but that missed shot still haunts me.

Peter Shillingford is a filmmaker whose giant-screen credits include serving as cinematographer *Seasons* (1987) and *Ring of Fire* (1991). His Hollywood credits include line producer and DP for the Oscar-winning documentary *Genocide* (1981) and director and DP of *The Making of Star Wars*.

THE BIZ

FILM STOCK

DEALS

(from **BIZ** on page 1)

but it was refused by Imax.

A few months before this, Regal had announced that it would open an IMAX theater in Temecula, a few miles from Murrieta, and within the exclusivity zone guaranteed to Sanborn. A week later, Regal retracted the press release, and Imax said the report had been an error.

Sanborn's suit alleges that while it was negotiating the June 2007 contract, Imax concealed the fact that it was also working on major joint-venture deals with AMC and Regal (announced in December 2007 and March 2008, respectively) that would effectively put Imax in competition with Sanborn and create a conflict of interest.

Sanborn further claims that Regal and AMC knew about Sanborn's exclusivity rights and knowingly planned and built IMAX theaters within that zone anyway. Regal's IMAX theater in Temecula opened in November 2009 and AMC's IMAX screen in Riverside, CA, opened in December 2009.

The suit also alleges that Imax is in breach of contract for refusing to convert the Anaheim theater to digital, which it says has cost Sanborn lost revenue from some digital-only releases and from movies for which the studios refused to offer it a 15/70 film print.

Sanborn seeks actual and punitive damages, restitution, recovery of the profits generated by the Temecula and Riverside theaters, an injunction to shut them down, and rescission (i.e., undoing) of the contract.

As this issue went to press, Regal had not replied to requests for comment on the case, and Imax and AMC declined to comment.

Prince of Persia: Int'l only DMR

A DMR version of Jerry Bruckheimer's *Prince of Persia: The Sands of Time* will be released exclusively to IMAX theaters outside North America day-and-date with the film's wide opening on May 28. The Disney release will not be available to

North American IMAX theaters, which will have opened *Shrek Forever After* only a week earlier. *Shrek* does not open in most overseas territories until the first week of July or later, leaving a gap between *Iron Man 2*, which opens in late April overseas and on May 7 in North America, and *Toy Story 3*, which opens on June 18 domestically and in late July in Europe.

This is the first time a DMR title has not been released in North America. There are now 101 commercial IMAX theaters outside North America, a third of which are digital.

Regal launches premium screens

Regal Entertainment Group has announced it is launching its own premium digital cinema auditoriums, branded RPX, for Regal Premium Experience. According to a press release, "The RPX is a custom-built premium environment featuring elegant and luxurious seats with high-back headrests, a giant immersive screen illuminated by high-quality digital projectors, and completed with a state-of-the-art sound system."

The first RPX auditorium will open with *Iron Man 2* on May 7 at a Regal theater on 42nd Street in New York City, literally across the street from the AMC multiplex that houses New York's first digital IMAX. More RPXes are expected later this year.

Regal is following the lead of **Cinemark Holdings**, which launched its premium XD screens last spring and now has 23 in place, and **AMC Entertainment**, which began testing a premium screen last summer, and has recently opened several more under its ETX brand.

XD, ETX, and RPX all provide characteristics comparable to the IMAX digital systems, and allow the exhibitors to charge a premium ticket price, as they do with their IMAX screens, while maintaining control over which films will be shown, and keeping their full share of box office and concession stand income.

Speaking to *Dow Jones News Service*,

Richard Gelfond, CEO of **Imax Corporation**, claimed, "It took a hundred million dollars in R&D to build the IMAX brand and create the IMAX experience. Putting an X in a name and building a big screen doesn't recreate the IMAX experience."

Cinemark is suing to invalidate the patent Imax obtained for converting a theater to a "super cinema" by installing a larger screen, improved projectors, and an enhanced sound system.

Imax deals in Korea, Singapore

Imax Corporation has announced a one-screen deal with a new customer in Singapore and an expansion of its relationship with **CJ CGV Co. Ltd.** in South Korea that will increase that chain's IMAX screens to at least 15.

CJ CGV is South Korea's largest cinema chain, with 575 screens at 69 locations, including four IMAX MPX houses and one IMAX digital. None of the current sites is a joint venture. Under the new agreement, Imax and CJ CGV will add ten new joint-venture locations with IMAX digital projection in cities around South Korea, with an option to expand to 15. According to a press release, the installation of the new screens will begin "later this year."

Under the agreement, the four existing film-based MPX locations will be converted to IMAX digital by the end of this month.

The Singapore deal is with **Shaw Theatres Pte. Ltd.**, which operates five multiplexes in the island city-state. Imax will install a digital IMAX theater at the circuit's premier location, **Lido Cineplex** in Shaw House on Orchard Road. The retrofitted theater is expected to open in the spring of 2011, as part of a major remodeling of the location.

Rave acquires NA screens

In an agreement announced in December and recently concluded, **Rave Cinemas, LLC**, has acquired 35 multiplex theaters formerly owned by **National Amuse-**

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ments, Inc., including four IMAX houses. The deal doubles the size of the Rave chain, from 473 screens to 949, and makes it the fifth largest exhibitor in the U.S.

The four IMAX theaters acquired from NA are at the Rave 18 in Los Angeles (formerly the Bridge Cinema de Lux); the RC Ann Arbor 20 in Ypsilanti, MI; the RC Buckland Hills 18 in Manchester, CT; and the RC Stonybrook 20 in Louisville, KY. The Los Angeles theater is a GT installation; the rest are MPXes.

Rave's vice president for marketing, **Jeremy Devine**, told *LF Examiner* that the company is busy coping with its rapid expansion and has not yet considered whether it will convert any of the IMAX screens to IMAX digital.

Originally founded as Rave Reviews Cinemas in 1999, the Dallas, TX-based exhibitor was the first to convert all its screens to digital projection. However, since less than one-quarter of the former National Amusements houses are digital, the company is working to regain its former all-digital status. To that end, it has a deal with **Barco** for 277 digital projectors to be installed by the end of 2010.

Barco/Cinemark 3,000-screen deal

Digital projector maker Barco has signed a purchase agreement with **Digital Cinema Implementation Partners** to install more than 3,000 digital cinema projectors in 250 theaters belonging to **Cinemark Holdings**. According to a press release, the deployment will include "a full spectrum of Barco's novel family of 4K-ready DP2K projectors."

DCIP was formed by Cinemark, **AMC Entertainment**, and **Regal Entertainment Group** to fund the digital conversion of thousands of cinema screens in North America. The deal is one of the first announced since the recent release of \$660 million in financing by J.P. Morgan and Blackstone Advisory Partners L.P. for that conversion.

Cinemark also announced the opening

of three new XD theaters, its premium digital cinema brand, in Plano, TX, Orange, CA, and San Jose, CA. They bring the total number of XD screens to 23.

Two more sites have been identified as opening this spring.

Lehi converted to digital

The North American Museum of Ancient Life in Lehi, UT, converted its **Mammoth Screen Theater** from 15/70 3D projection system to digital 3D last September. The new system, consisting of two DCI-compliant **Christie CP2000XB** projectors, replaced a **Cinema Development Company** 15/70 3D system that was installed in the 325-seat theater in October 2002. That system in turn replaced the original **Iwerks** 8/70 2D projector that was installed when the theater opened in July 2000.

According to museum director **Gary Hyatt**, "the driving force behind the change was economics and flexibility. We believe that we will recover the cost of the new system in less than 20 months in cost savings alone," not counting the additional revenue obtained from showing Hollywood films like *How to Train Your Dragon* after hours.

The conversion was not publicly announced to theatergoers and the theater was not renamed or rebranded. Hyatt says that audiences say the digital image is "beautiful," adding, "I believe that the picture is better than film was." The installation was handled by **CLACO Equipment and Service, Inc.**, a systems integrator based in Salt Lake City.

Palmer writes book on filmmaking

Chris Palmer, director of the Center for Environmental Filmmaking at American University and president of the **MacGillivray Freeman Films Educational Foundation**, has written a new book, *Shooting in the Wild*, subtitled "An Insider's Account of Making Movies in the Animal Kingdom." Published by **Sierra Club Books**, the work describes for gen-

eral audiences how wildlife films for television, giant screens, and conventional theaters are conceived, funded, produced, and distributed.

Palmer also examines the ethical issues involved, including possible harm done to animals and the environment during production, and the inaccurate and potentially dangerous perceptions viewers may get from overly sensationalized programs. He discusses the deaths of Steve Irwin and Timothy Treadwell and sets forth his standards for responsible wildlife filmmaking.

The 200-page book features 16 pages of color photographs and a foreword by **Jane Goodall**, and will be available in book stores and online in early May.

Giant Screen Films' new address

Giant Screen Films has moved to new offices. Its new address is: 990 Grove St., Suite 200, Evanston, IL 60201. The phone numbers are unchanged: 847-475-9140, fax: 847-475-9145.

Jaspering leaves GSCA

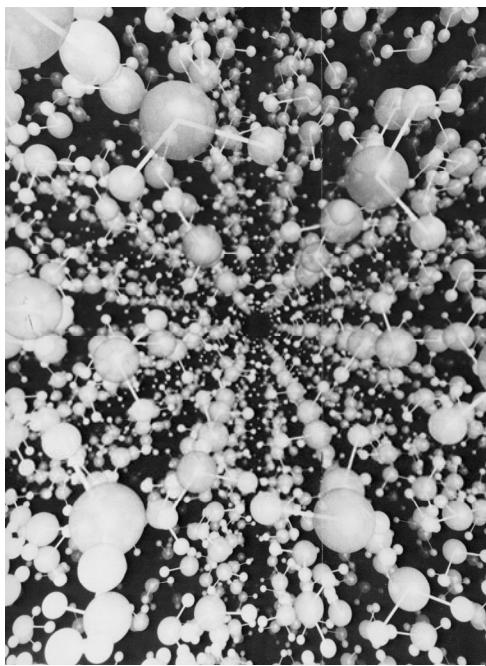
Gretchen Jaspering, president of the **Giant Screen Cinema Association**, has resigned that position, effective immediately. Jaspering had been with GSCA since its founding in 2006, and before that was executive director of the predecessor organization, the Giant Screen Theater Association for one year.

From 1998 to 2004, Jaspering was vice president of marketing and sales at the **St. Louis Science Center**, and before that she worked in "public relations and marketing with many aerospace companies on the east coast as a member of the Flowers Group." Before that she served for 11 years as head of corporate communications for Mosby Publishing, a subsidiary of the Times Mirror Company.

Jaspering tells *LF* that "I plan to stay in the communications field where I have spent most of my career, but I have no immediate plans just yet." She can be reached at gretchenjasper-

PERSONNEL

3D and Giant Screens



A CGI ice crystal from *We Are Born of Stars*.

(from *3D* on page 1)

Imax premiered *Echoes of the Sun*, the first 3D film for a dome screen, for which the company developed and built the first 15/65 3D camera (still known as the Solido camera, after the theater's trade name) and the first LCD shutter glasses for theatrical use. That expo also marked the release of another IMAX 3D film, *The Last Buffalo*, directed by Stephen Low, Colin's son.

Fifteen more IMAX 3D films opened in the 1990s (along with 65 2D titles), and by the end of 2000 there were over 100 IMAX 3D theaters worldwide. So Hollywood has only just begun to learn a lesson that giant-screen practitioners have known for decades: audiences love 3D and are willing to pay more for a great 3D experience.

Of course, the giant-screen 3D pioneers had a steeper learning curve than their Hollywood counterparts, who have had the tremendous advantage of digital technology for both production and exhibition. The very first 3D giant-screen film was produced with computers, as were the first several of Hollywood's current wave of 3D films. But after *We Are Born of Stars*, the next ten 3D GS films were entirely

analog film productions, except for some special effects in *L5: City in Space*. In 1997, Roman Kroitor demonstrated his SANDDE 3D animation system with the short *Paint Misbehavin'*, and the following year *T-Rex: Back to the Cretaceous* featured a few minutes of the world's first 3D CGI dinosaurs.

In 1999, nWave Pictures' Ben Stassen released *Encounter in the Third Dimension*, launching a new era of computer-animated 3D productions for giant-screen theaters. He followed it with four more animated titles: *Alien Adventure*, *Haunted Castle*, *SOS Planet*, and *Misadventures in 3D*.

In early 2003, brothers François and Jean-Jacques Mantello, of 3D Entertainment, released *Ocean Wonderland 3D*, the first giant-screen film (2D or 3D) to be shot entirely with digital cameras. Although the idea of a giant-screen movie with no 70mm footage raised eyebrows among purists in 2003, the film succeeded commercially and the Mantellos went on to release *Sharks 3D* and *Dolphins and Whales 3D*, also shot digitally.

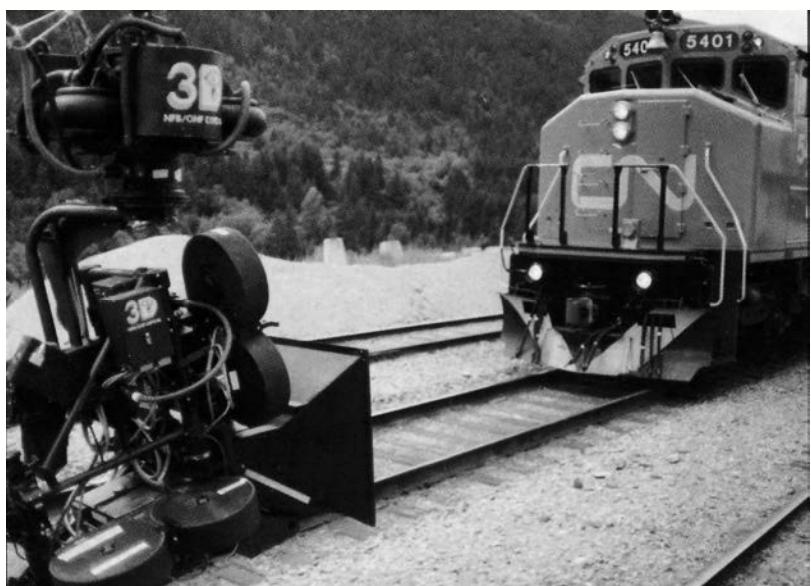
Two months after *Ocean Wonderland 3D* opened, James Cameron released *Ghosts of the Abyss*, also captured digitally, and followed it with *Aliens of the Deep* in January 2005. Both were distributed by Disney subsidiary Buena Vista Pictures. The 3D rig Cameron and Vince Pace developed for these two films was the first generation of the camera systems he eventually used to shoot the live-action

scenes of *Avatar*.

Cameron's fame generated much more attention among the general public for his giant-screen films than most previous GS films had garnered, and led the way for Hollywood to enter the 3D world with *Chicken Little* in November 2005. At that time, only 79 multiplex screens in North America were equipped to show digital 3D, with only a handful more overseas. In contrast, there were 91 IMAX 3D theaters in North America and another 40 around the world. But IMAX 3D screens would not outnumber digital 3D for much longer. Imax installed 18 more 3D systems over the next eight months, a remarkable rate, but digital 3D projectors rolled out even faster.

By the time the second Hollywood 3D film, Disney's *Monster House*, opened in July 2006, there were 163 digital 3D theaters in North America, but only 149 IMAX 3D screens worldwide. Imax's switch from 15/70 to digital projection in the summer of 2008 dramatically increased the rate at which it could open new 3D screens (mostly retrofitted 35mm auditoriums), but conventional digital 3D projectors from half a dozen major manufacturers like Christie, Barco, and Sony were being installed even faster.

Fast forward to the present day, and



1986's *Transitions* was filmed with a massive beamsplitter rig with two 15/70 cameras.



*By 2003, digital 3D rigs could be handheld.
James Cameron filming for Ghosts of the Abyss.*

there are now more than 2,300 digital 3D screens and 338 IMAX 3D houses worldwide, nearly half of which are IMAX digital. Imax has 136 systems in its backlog that will be installed in the next few years, but in a single recent deal, Barco has agreed to install 3,000 digital projectors in Cinemark theaters, roughly a quarter of which will be 3D (see item in *The Biz* on page 5). Other chains and manufacturers have made similar deals.

So although IMAX theaters blazed the 3D trail, conventional digital screens have rapidly outpaced them in numerical terms. However, the reputation built around the IMAX brand over 40 years has not yet been matched by any newcomer from Hollywood. Of the major digital projector manufacturers, only Sony is a household name, and so far it has done little to promote itself as a cinema brand comparable to IMAX. RealD, the most popular 3D system, which can be added to most digital projectors, has gained only a small measure of public awareness.

However, in a challenge to the IMAX name, all three of the top multiplex chains — Regal, AMC, and Cinemark — are now offering their own premium 3D theater brands, and charging premium prices for them. Although all are still far behind IMAX in brand recognition, they may be a sign that Imax will have a hard time expanding its domestic footprint with those

three exhibitors, who may stand to earn more profits from their internal brands than from their IMAX joint-venture theaters.

In their favor, IMAX theaters have contributed significantly to the financial success of the 13 3D DMR films released to date, usually accounting for a disproportionately large share of the box office. In the case of *Avatar*, as of March 1, 262 IMAX screens had taken in \$200 million, 7.85% of the total gross on 1.54% of screens. This is five times the average per-screen take of conventional theaters.

Non-multiplex theaters and 3D

So far, our discussion has centered mostly on Hollywood films and multiplex theaters. What effect has 3D had on original giant-screen filmmakers and non-multiplex giant-screen theaters?

In fact, 3D is proportionately more important to the giant-screen industry than it is to the conventional movie business. If we combine flat-screen theaters in institutions, theme parks, and commercial standalone venues, we find that 55% of them (91 out of 166) are 3D. Including 113 non-multiplex dome theaters brings the percentage of 3D down to 34%.

But in the multiplex world, 3D houses now account for only about 5% of all screens (although 45% of all digital screens), and Screen Digest expects that they will eventually comprise 25% of the world's screens, at most.

So a far larger proportion of giant screens are 3D than is the case in multiplexes.

Similarly, more original giant-screen films are being produced in 3D, as a percentage of overall output, than is the case with Hollywood films. Over the last five years, the major studios have released an average of 580 feature films per year; in 2010 they will produce about 18 3D movies (eight of which will run in IMAX theaters). Thus 3D accounts for about 3% of Hollywood's output at the moment, alt-

ough that percentage will almost certainly increase.

However, fully 64% of original giant-screen films currently in production — 25 of 39 — are 3D. Of the 42 GS films released in the last five years, 17, or 42% of the total, were 3D.

Mark Bretherton, CEO of World's Biggest Screen Pty. Ltd., which owns the **LG IMAX Theatre Sydney** in Australia, says that for his theater, "3D films are critical. For many years [3D] was a major point of difference," but since the opening of IMAX digital screens, "now the point of difference is that we are the *premium* 3D cinema." He will still consider 2D films, but "a 2D film has to be quite spectacular in every sense to get serious consideration. The audience for 2D has dwindled significantly and it appears audiences are choosing experience over content."

Tony Hardy is manager of the CTI **IMAX Theater** at Memphis, TN's **Pink Palace Museum**, a 240-seat facility with a 2D GT film projector. He says that "guests want 3D. They ask for it daily. We explain that it's a very expensive upgrade, and they seem to be happy with the fact that we will upgrade when the funds become available."

The importance of 3D to institutional exhibitors may also be judged by the fact

(see **3D** on page 7)



The world's largest cinema screen is in the LG IMAX Sydney, in Australia.

(from 3D on page 6)

that in the last five years, out of 14 giant-screen theaters opened, only two were 2D, both of them 8/70. The last IMAX 2D system installed in a museum was at the **Airbus IMAX Theater** at the Smithsonian's Steven F. Udvar-Hazy Center in Chantilly, VA, in December 2003.

Giant-screen filmmakers are also sold on 3D. **David Clark**, director of *Galapagos* (1999) and *Dinosaurs Alive* (2007), flatly says he wouldn't consider making a 2D film. He adds, "2D is still the gold standard for IMAX screens and the only way to truly appreciate the grandest images on the full screen. But 3D films seem to be a bigger draw, and can generate higher revenue."

Veteran **Greg MacGillivray** agrees with Clark. The head of **MacGillivray Freeman Films** has made 25 GS films since 1976, the last two, *Grand Canyon Adventure* (2008) and *Arabia 3D* (2010), in 3D. "Today, all our films are 3D." Before 2002, he tells *LF Examiner*, the box office returns didn't justify the increased cost of 3D production, but today they do.

Orbita Max's Jordi Llompart, whose 3D film *Magic Journey to Africa* will be released later this year to giant-screen and conventional digital theaters, says, "society is experiencing a very intense promotional campaign about 3D cinema; 3D adds a special value that brings more people to all kinds of cinemas, including large-format theaters." He adds, "audiences go to [giant

-screen] theaters expecting to see mainly 3D films, and 2D films are considered as a sort of 'second class' film product."

Cinematographer **James Neihouse** agrees that "it is difficult to put a 2D film into a 3D-savvy market." But he believes that "if the film is engaging enough and well done, the public will accept it with out the extra dimension. And not all films lend themselves to 3D. There are just some things that shouldn't be 3D."

Domes and 3D

Imax's Solido system projected 3D on a hemispheric tilted dome screen, one of the few 3D systems to do so. However, only one film was made for the format and only one permanent Solido theater was built, at **Futuroscope** in France.

Most dome proponents feel that the dome experience is sufficiently immersive and that 3D would not add much, and are therefore focused on producing more films shot specifically for the dome screen. This is the emphasis of the newly formed **Giant Dome Theater Consortium**, which is also seeking to revitalize the reputation

of dome theaters in the public mind.

However, some dome theaters have found the siren song of 3D irresistible. **Cosmonova** at the **Swedish Museum of Natural History** in Stockholm, **La Géode**



Copenhagen's Tycho Brahe Planetarium has installed digital 3D projectors.

in Paris, and the **Tycho Brahe Planetarium** in Copenhagen have all added digital 3D projection. In these installations, the system projects an image on the forward section of the dome rather than attempting to fill it completely, augmenting rather than replacing the existing 2D film projection.

However, in Mumbai, India, the **BIG Cinemas IMAX Theatre**, the only multiplex IMAX theater ever to be built with a dome screen, converted from IMAX 15/70 to IMAX digital projection last July, after operating for eight years. The digital system presents an image about 70 feet (21 meters) wide on the front of the screen, the largest IMAX dome in the world: 98.4 feet (30 meters) in diameter.

As we reported last month, there is a growing convergence of giant-screen domes and digital planetariums that will undoubtedly see more experiments in 3D on domes in the coming years.

The future of 3D

It is obvious that 3D will play a major role in the future of cinema, both in multiplexes and in giant-screen theaters. As important as it is to Hollywood, 3D will almost certainly play a proportionally greater role for giant screens in the future. When, sometime in the next decade, the digital conversion of conventional cinema is mostly complete, about 25% of screens are expected to be 3D-capable. And few observers expect that anything close to a majority of Hollywood films will be made



Producer/co-director David Clark (left) used the massive IMAX Solido camera for parts of *Dinosaurs Alive!*



Jordi Llompart (left) filming (in 2D) for *Mystery of the Nile*.

in 3D in the foreseeable future.

Giant-screen producers are already strongly committed to 3D, and digital cameras and other production systems will make 3D production simpler and less expensive. As David Clark says, "filming in digital 3D is more portable, easier to set up, has better low-light capture ability, and there are no film stock costs. You can also view 3D on location, as you shoot it, with digital cameras."

Llompart agrees, saying, "for 3D films, real 4K resolution is a good quality level of picture, even for giant-screen theaters. It's true that 15/70 film has a better range of contrast, color, definition, etc., but the audience doesn't notice it, especially in 3D."

However, MacGillivray still defends film. "15/70 is far and away the best capture medium. In my opinion, it is the main reason (though there are other reasons, too) that *Space Station 3D*, *Into the Deep 3D*, *Deep Sea 3D*, *Grand Canyon Adventure 3D*, and *Hubble 3D* are doing so well at the box office. Our audiences come for a spectacular visual experience and 15/70 delivers that unique you-are-there feeling."

Neihouse adds, "Film is the only capture medium we have that is proven to be good for more than 100 years. Film is also future-proof. If you capture in 4K digital today, you're stuck with a 4K image. If you capture on film, you can rescan to whatever resolution is available, next week, next month, next year, or in 10

years, up to the resolution of the film format you shot on. With 15/70 film that would be around 12K."

Tim Sassoon of **Sassoon Film Design** sees both sides and a middle ground: "Film as a medium is slowly sunsetting, that's quite clear.

But it's not obvious that any currently offered digital cameras are really up to the task of shooting for giant-screen presentation, though this will undoubtedly change in time. Shooting 15/70 stereo on location requires a lot of dedication, if not masochism. We've seen quite a lot of success with 8/70 and 35mm originals, especially with 8-perf 35mm blown up to 15/70."

On the exhibition side, since the majority of non-multiplex flat-screen GS theaters are already 3D, it is unlikely that that proportion will do anything but increase as the GS world begins its inevitable transition to digital projection. Memphis' Hardy says he is already looking toward that day,

but "we will convert to digital only when the resolution is comparable to 15/70, and when all giant-screen distributors are releasing their films in that format."

For audiences, as 3D moves into the home, conventional cinema will again lose a portion of its unique draw, just as it did when large flatscreen HD home theater systems began to rival the theater experience. Until the announcements of 3D television sets and programming a few months ago, 3D was held up as something people had to leave their homes to experience in theaters. Within a matter of years, that may no longer be true.

However, real giant screens – 2D or 3D – will always offer an experience that can't be re-created in the average home, and 3D movies produced specifically for giant screens will always be more immersive than the average Hollywood movie. As Neihouse says, "Hollywood does not use 3D to its fullest extent; they tend to put most, if not all, of their third dimension behind the screen. LF films can and do use more of the 3D viewing pyramid to allow the audience to become more involved with the images."

In short, real giant-screen theaters will always have unique advantages over their smaller competitors, and will merely have to take the steps necessary to capitalize on those advantages.



Cinematographer James Neihouse (at camera) filming for *NASCAR 3D* with the Solido camera.

The Making of *Quantum Quest*

by Dr. Harry Kloor

When I'm pinned down and forced to answer the question, "What's your film, *Quantum Quest*, really about?" — and trust me, writer/directors really don't want to answer that question, but for *LF Examiner* I'll make an exception — I say "It's a stealth science education film disguised as fun Hollywood entertainment."

What that means is that *Quantum Quest* combines solid, "real" science with Hollywood-style narrative story-telling, to communicate the excitement of space exploration and science discovery to students, K through 12. And I'm very proud to say that *Quantum Quest* will provide more free educational materials, prepared by leading educators, scientists, space and science organizations (including the **Reuben H. Fleet Science Center** and the Planetary Society), than any previous giant-screen film.

Our goal, through the vehicle of a high-action adventure story, is to promote space exploration and encourage science education in the U.S.

What originally motivated me was the alarming performance in science and

math among U.S. students. A recent report from the National Center of Educational Statistics found that American students are in the bottom quarter of industrialized countries in science and math scores. My life's goal is to communicate about science by being at the intersection of education and entertainment. If that means I have to hide the medicine in the popcorn, that's not a problem. I want kids to discover, for instance, that photons are particles of light, that there are four elementary forces in nature, or that quarks come in six flavors; once they get that they'll soon know a lot more about than 98% of adults walking around our planet.

NASA's **Jet Propulsion Laboratory** originally proposed we produce a standard science documentary, but I suggested a new approach that would appeal to everyone, including people who don't know they're interested in science. My idea was



Dave and Rayna, lead characters in *Quantum Quest*.

to communicate science and the Cassini-Huygens discoveries in the context of a grand 3D solar action/adventure film, and I even chose, in the face of a chorus of naysayers, to use photons and neutrinos as major characters in the film.

Somebody said, "But Harry, photons can't talk."

"Yeah," I said, "neither can rabbits, so how do you explain Bugs Bunny?"

The Cassini JPL team loved the idea, and since then most scientists and teachers I have talked to are excited to have characters that embody science and that can be used to illustrate science in a fun way.

I knew I had a good angle, since science and entertainment are a match made in heaven. Many leading scientists, and many in the public, have been inspired to learn about science through films like the original *The Day The Earth Stood Still*, *The Thing*, *2001: A Space Odyssey*, *Battlestar Galactica*, and even last year's *District 9*. I wanted to help create more passion for science learning today.

Whenever the film talks about science, it's exact science, but QQ's message is also to tell kids that science is cool. I've had experience creating "entertaining science" for TV, including writing for *Star Trek: Voyager* and *Earth: Final Conflict*, which gives me a bit of a leg up when it comes getting young people jazzed.

But to attract kids to jump on board



L to r: the author and *Quantum Quest* co-director Dan St. Pierre.



Recording the score at Skywalker Ranch.

our science stealth vehicle, you need stars. And though *Quantum Quest*'s budget is not very close to that of, say, *Avatar*, we were able to attract an A-list cast of Hollywood stars, primarily because they understood our important mission objective: to get kids pumped about science.

Those stars include **Chris Pine** (Captain Kirk in J.J. Abrams' *Star Trek*), **Samuel L. Jackson** (*Pulp Fiction*), **Hayden Christensen** (*Star Wars: Episode II*), **Amanda Peet** (*X-Files 2*), **Robert Picardo** (*Stargate Atlantis*), **Jason Alexander** (*Seinfeld*), **Tom Kenny** (the voice of *SpongeBob SquarePants*), **Sandra Oh** (*Grey's Anatomy*), **Brent Spiner** (*Star Trek: Next Generation*), **James Earl Jones** (*Star Wars*), **William Shatner** (*Star Trek*), **Mark Hamill** (*Star Wars*), and Apollo 11 astronaut **Neil Armstrong**, the first person to walk on the Moon, who makes his feature film debut and serves as one of four educational ambassadors for the film.

Some of the other educational ambassadors are **Charles Kohlhase**, who during his tenure at NASA led the design of deep-space robotic missions to Mars, Jupiter, Saturn, Uranus, and Neptune, and has received NASA's highest award, the Distinguished Service Medal; **Anousheh Ansari**, the world's first female private space explorer; and **Peter Diamandis**, chairman and CEO of the X-Prize Foundation (which awarded Ansari the \$10 million X-Prize).

Since the inception of the project, the film has been closely reviewed at every stage by the Jet Propulsion Laboratory for scientific accuracy. In addition, Diamandis and other scientists have ensured that the science concepts, the depictions of space discoveries, and the actions of the Cassini-Huygens spacecraft are scientifically accurate.

The story of *Quantum Quest* takes place in a fantastic atomic world, where the forces of Knowledge and Good are represented by positive matter and light, and work for The Core (William Shatner). The forces of Evil and Ignorance are represented by anti-matter and characters who work for The Void (Mark Hamill). The hero of our story is a photon named Dave, played by Chris Pine. Dave is forced from his home in the Sun and

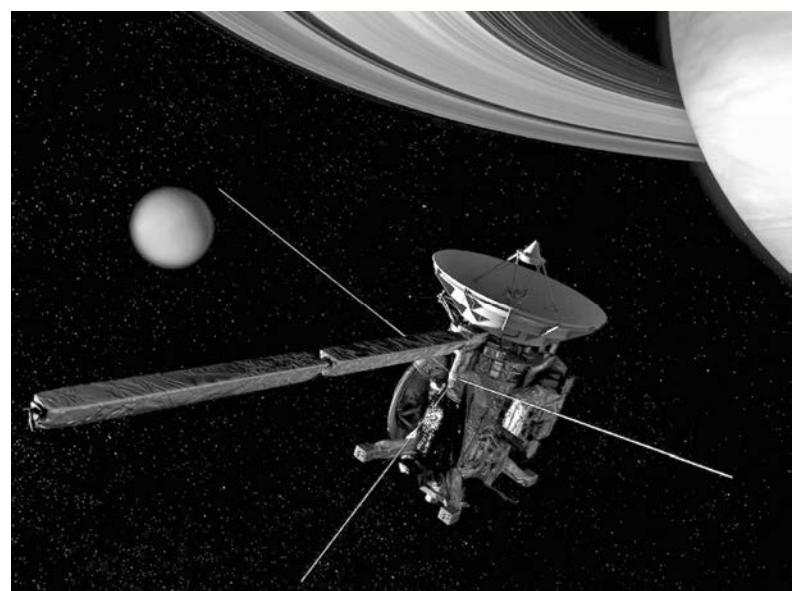
must save the Cassini Huygens space craft from Fear (Samuel L. Jackson), General Ignorance (Tom Kenny), and Major Moron (Jason Alexander). Dave is assisted on his journey by solar surfing protons led by Jammer (Hayden Christensen), a solar neutrino, Rayna (Amanda Peet), and a photon by the name of Milton (Robert Picardo), who is searching for a free quark he can't ever seem to find.

The film blends computer animation with fantastic 3D planetary landscapes created from image and radar data captured during NASA's recent space explorations, including the international Cassini Huygens mission. The audience is taken on a simulated solar safari, exploring the outer planets and moons of our solar system such as Titan, a moon of Saturn that has rainfall, rivers, and giant lakes of natural gas.

I tried to make *Quantum Quest* a counter to most DMR films: it is entertaining on a Hollywood level, but also communicates a host of real space discoveries from a variety of continuing space missions. The film is meant to advance science literacy and has a host of solid science materials designed to build off of the excitement the film will impart to its audience.

Our educational materials build off the concepts introduced in the film, so that the excitement and interest of our audience can be focused into an enjoyable

(see **QUANTUM** on page 11)



NASA's Cassini Huygens probe is also a star of Quantum Quest.

(from **QUANTUM** on page 10)

learning experience. As a broad range of topics are introduced in our film, we have created a variety of pre- and post-viewing educational materials and teacher guides that are available to museums, teachers, and the general public, both online at www.qqthemovie.com and in print form.

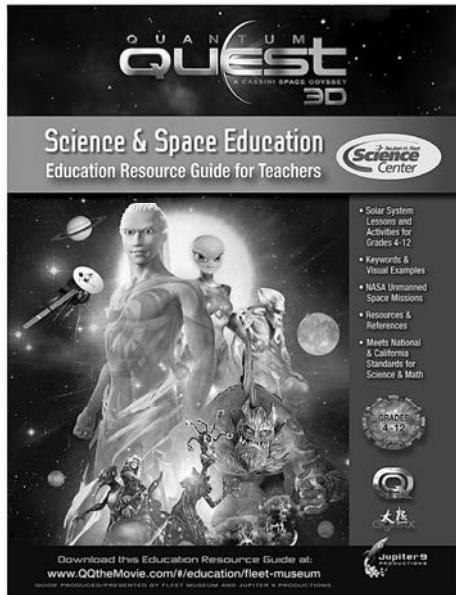
A nearly complete version of *Quantum*

Quest was screened in February at the **Giant Screen Cinema Association's** Film Expo in Los Angeles, and final post-production work is being completed now. It was produced and distributed by **Jupiter 9 Productions** and **Digimax** and is set to be released this summer.

scientist, inventor, national technology policy advisor, and a world leader in communicating science to the public. His 15 years of writing credits include *Star Trek: Voyager* and *Earth: Final Conflict*, for which he was also a producer.

Fleet Museum Educational Resource

Quantum Quest's Educational Materials



Guide for Teachers

This teacher's guide is appropriate for grades 4-12, with grade levels suggested for each activity. It is most useful when accompanying the film, but is a valuable resource on its own. Teachers are strongly encouraged to adapt the activities included in this guide to meet the specific needs of the grades they teach and their students. All activities are consistent with the National Standards for Science and Math, but the standards are not referenced specifically, because of space constraints and differences in standards usage throughout the nation.

Virtual Student/Teacher's Multi-Media Guide and Lessons

This guide is designed to be directly implemented into national educational science standards. Geared towards middle school — the level at which students regularly focus on space exploration — the

guide takes a multi-faceted approach in supplementing or replacing current standards-based curriculum. Designed by **Scott Mandel**, Ph.D., a National Board-certified public school teacher and educational author, the varied participatory activities include virtual field trips, online interactive activities, core vocabulary, and more. The program has been field tested in urban classrooms and has demonstrated a high level of interest among students, compared to their everyday classic textbook approach.

Particle Physics Pre- and Post-Theater Educational Guide

This guide spans grades 4-12 and illuminates the science behind *Quantum Quest*'s main characters: the quarks, leptons, protons, neutrinos, and other fundamental particles that make up the universe. The first half of the book is a pre-theater primer providing information about the building blocks of nature and the basics of particle physics, helpful concepts to explore before the film begins. After the credits roll, students and teachers can page through the second half for surprising insights and extra science facts about the stars of the show. Throughout the book, activities give students opportunities to delve deeper into ideas that lie at the frontiers of science. The grade level for materials is noted throughout the materials.

University of Virginia QQ Orbital Insertion Online Learning Game

This online learning game involves launching a rocket into orbit around various moons and planets of the solar system. This learning tool provides a fun interactive way for students to explore the solar

system, and see the latest discoveries from NASA, JPL, and the European Space Agency. The game interfaces with Facebook, providing a social learning network tool.

Planetary Society Educational and Activity Guide to the Solar System

This companion guide to *Quantum Quest* continues the journey through the solar system. *Quantum Quest* characters share fun facts and stunning images of the Sun, each planet, and some of the smaller bodies of our celestial neighborhood. Current spacecraft missions and important planetary science concepts are highlighted throughout the booklet to bring readers up to speed on current space exploration. Hands-on activities that can be done at home or in the classroom complete the guide.



(from COVER on page 1)

ating the impression of depth. However, lenticular printing separates each eye's view not through filters, as 3D movies do, but by varying the image depending on the angle at which it is viewed.

The front surface of the sheet is a series of parallel cylindrical plastic lenses running vertically on the page. Underneath each lens are multiple interlaced images, arranged so that each is visible at a slightly

different angle. In this way, the right eye sees an image that is offset slightly from that of the left, creating the illusion of depth. Note that the technique can even create the impression of an object rising above the plane of the page, as with the yellow figure of Dave on the left.

By varying the size, type, and orientation of the lenses, different effects can be achieved. Animations, morphs, and flips can all be created, and in some cases,

mixed with each other.

VIU is capable of producing lenticular pieces in a variety of shapes and sizes, from CD or DVD covers up to huge 4x8-foot (1.2x1.4-meter) posters.

For more information about lenticular printing, and other specialty products, visit the Virtual Images Unlimited Web site: www.viu.com.

New Theaters

City	Theater	Country	Mfr	Format	Proj	2D/3D	Scrn	Opened
Bucharest	Cinema City IMAX Theater Bucharest	Romania	IMAX	1570	GT	3D	F	11/2/09
Kunming	Kunming Broadway IMAX Theater	China	IMAX	D	DIG	3D	F	11/2/09
Temecula, CA	Edwards Temecula Stadium 15	USA	IMAX	D	DIG	3D	F	11/4/09
Elizabeth, NJ	AMC Loews Jersey Gardens 20	USA	IMAX	D	DIG	3D	F	11/6/09
Oldsmar, FL	AMC Woodlands Square 20	USA	IMAX	D	DIG	3D	F	11/6/09
Edina, MN	AMC Southdale 16	USA	IMAX	D	DIG	3D	F	11/6/09
Phoenix, AZ	AMC Desert Ridge 18	USA	IMAX	D	DIG	3D	F	11/13/09
Albuquerque, NM	Century Rio 24	USA	BARCO	D	XD	3D	F	11/16/09
Pflugerville, TX	Cinemark Tinseltown 20	USA	BARCO	D	XD	3D	F	11/16/09
El Paso, TX	Cinemark Tinseltown USA	USA	BARCO	D	XD	3D	F	11/16/09
Hanover, MD	Cinemark Egyptian 24	USA	BARCO	D	XD	3D	F	11/16/09
Robinson Township, PA	Cinemark Robinson Township	USA	BARCO	D	XD	3D	F	11/16/09
West Jordan, UT	Cinemark 24 Jordan Landing	USA	BARCO	D	XD	3D	F	11/18/09
Paramus, NJ	AMC Garden State 16	USA	IMAX	D	DIG	3D	F	11/20/09
Oklahoma City, OK	AMC Quail Springs Mall 24	USA	IMAX	D	DIG	3D	F	11/20/09
Rockaway, NJ	AMC Rockaway 16	USA	IMAX	D	DIG	3D	F	11/25/09
Spokane, WA	AMC River Park Square 20	USA	IMAX	D	DIG	3D	F	11/26/09
Ufa	ZAO IMAX Iskra	Russia	IMAX	1570	SR	3D	F	12/16/09
Rotterdam	Pathé Schouwburgplein	Netherlands	IMAX	D	DIG	3D	F	12/16/09
Perm	Kristall-IMAX	Russia	IMAX	1570	SR	3D	F	12/16/09
Gateshead	Odeon Gateshead	UK	IMAX	D	DIG	3D	F	12/16/09
Cardiff	Odeon Cardiff	UK	IMAX	D	DIG	3D	F	12/16/09
Doha	Villagio Shopping Mall	Qatar	IMAX	1570	GT	3D	F	12/16/09
Hong Kong	UA I-Square IMAX Theatre	China	IMAX	D	DIG	3D	F	12/17/09
Orlando, FL	AMC Loews Universal Cineplex 20	USA	IMAX	D	DIG	3D	F	12/18/09
Woodlands, TX	Cinemark Tinseltown 17	USA	BARCO	D	XD	3D	F	12/18/09
Riverside, CA	AMC Tyler Galleria 16	USA	IMAX	D	DIG	3D	F	12/18/09
Glendale, AZ	AMC Westgate 20	USA	IMAX	D	DIG	3D	F	12/18/09
San Jose	IMAX Theatre San Jose	Costa Rica	IMAX	1570	MPX	3D	F	12/25/09
Wuxi	Wuxi Big World Cineplex	China	IMAX	D	DIG	3D	F	12/25/09
Moosic, PA	Cinemark 20	USA	BARCO	D	XD	3D	F	1/10
Colorado Springs, CO	Cinemark Tinseltown USA	USA	BARCO	D	XD	3D	F	1/10
Dubai	Meydan Racetrack	UAE	IMAX	1570	GT	3D	F	1/28/10
Jacksonville, FL	Cinemark Tinseltown	USA	BARCO	D	XD	3D	F	3/4/10
Valley View, OH	Cinemark At Valley View	USA	BARCO	D	XD	3D	F	3/4/10
West Des Moines, IA	Century 20 Jordan Creek	USA	BARCO	D	XD	3D	F	3/4/10
New York, NY	AMC Loews Kips Bay 15	USA	IMAX	D	DIG	3D	F	3/5/10
McLean, VA	AMC Tysons Corner 16	USA	IMAX	D	DIG	3D	F	3/5/10
Eindhoven	Pathé Eindhoven IMAX	Netherlands	IMAX	D	DIG	3D	F	3/5/10
Plano, TX	Cinemark Legacy Theatre	USA	BARCO	D	XD	3D	F	3/19/10
Lynnwood, WA	AMC Loews Alderwood 16	USA	IMAX	D	DIG	3D	F	3/26/10
Sunrise, FL	Regal Sawgrass 23	USA	IMAX	D	DIG	3D	F	3/26/10
San Jose, CA	Century 20 Oakridge Theatre	USA	BARCO	D	XD	3D	F	3/26/10
Orange, CA	Century Stadium 25 Theatre	USA	BARCO	D	XD	3D	F	3/26/10
Eatontown, NJ	AMC Loews Monmouth Mall 15	USA	IMAX	D	DIG	3D	F	3/31/10
Crestwood, IL	AMC Loews Crestwood 18	USA	IMAX	D	DIG	3D	F	3/31/10
Greenville, SC	Regal Hollywood Stadium 20	USA	IMAX	D	DIG	3D	F	3/31/10
Los Angeles, CA	LA Live Stadium 14 & IMAX	USA	IMAX	D	DIG	3D	F	3/31/10
Boston, MA	AMC Loews Boston Common 19	USA	IMAX	D	DIG	3D	F	3/31/10
Anchorage, AK	Regal Tikahtnu Stadium 16	USA	IMAX	D	DIG	3D	F	4/16/10
Simpsonville, SC	Great Escape Theatre Simpsonville	USA	IMAX	D	DIG	3D	F	4/29/10

Alexander Abela; producer: François Bertrand; DP: Joseph Areddy; script: Alexander Abela; executive producer: François Bertrand. Cast: Herbert Nitsch. 3D. Release: late 2010.
 – May 2010: Filming in Greece.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. Release: winter 2010.
 – Converting the 2007 animated film to giant-screen 3D.

Our Body 3D: The Human Architecture (wt)

Worldentertainment-LA, Inc.; distributors: tba; director: Edward Oleschak; producers: Edward Oleschak, Bob Johnston; DP: Frederic Goodich; script: Drew Hammond, Larry Arrick; score: Thomas Wanger; executive producer: Gerhard Perner. Cast: Friedrich Kleinhabpl. 3D. Release: late 2010, early 2011.

Rescue 3D (wt)

Air Lift Films; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. 3D. Release: February 2011.
 – February 2010: Three crews filmed in Haiti.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

Air Racers 3D: Forces of Flight (wt)

Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Bernie Laramie; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. 3D. Shot in 4K digital. Release: February 2011.
 – The script is still being written.
 – Shooting will continue later this year.

Tornado Alley (wt)

Graphic Films, Giant Screen Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. Release: Spring 2011.

– Have been filming tornadoes in specially designed intercept vehicle

for the past four years, in conjunction with Discovery Channel's Storm Chasers series.

- April-June: Final shooting season throughout the Midwest.

Animal Orphans (wt)

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Lickley; producer: Diane Roberts; DP: David Douglas. 3D. Release: June 2011.

- March: Filming at an orangutan rescue preserve in Borneo.
- May-July: Filming at an elephant preserve in Kenya.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: June 2011.

- CGI work is continuing.

Polar Quest (wt)

Science North; distributor: Science North; director, producer: David Lickley; DPs: Felipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

- Filming will resume in spring.

The Last Reef (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Summer 2011.

- April – August: Shooting in the south Pacific and western Pacific, Bahamas, and New York City.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2011.

Running With Bulls

San Fermín Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell; executive producers: Simon Crane, Ross Jones, David Campbell-Watson, Christopher Cary. 3D. Shot in 4K digital. Release: 2011.

- June: Filming will resume in Australia.
- July: Filming in Spain.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.



Sean Casey's Tornado Intercept Vehicle 2, trying to get an IMAX camera inside a tornado for Tornado Alley.

The Shrinking IMAX Screen

In September 2008, Imax Corporation CEO Richard Gelfond told the Giant Screen Cinema Association, "We don't think of [IMAX] as the giant screen," and the company has been working to reinforce that position ever since. A few months earlier, the company had launched its first digital IMAX theaters in retrofitted 35mm multiplex auditoriums.

Today there are 162 IMAX digital thea-

ters, with more opening every month. Since most digital projection systems are installed in existing auditoriums, their screens are much smaller than those of purpose-built IMAX theaters with 15/70 film projectors.

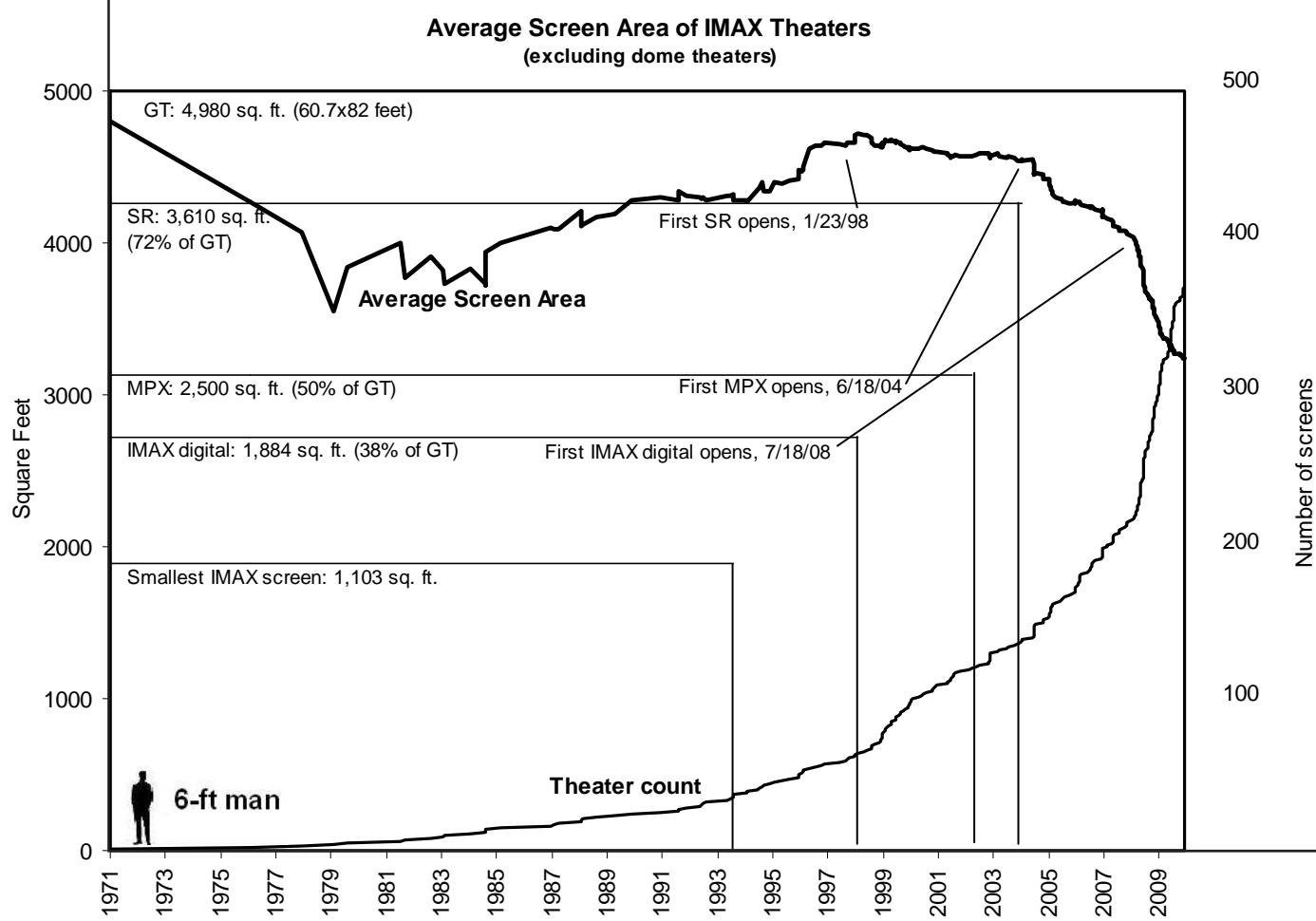
Over its forty years in business, Imax has developed four basic projector models:

- **GT:** Introduced in 1970. The original, large rolling-loop projector,

about the size of a compact car. The largest systems use a 15,000-watt, water-cooled lamp. The only system used in IMAX Dome theaters. It is also available in a dual-rotor 3D version. Current installed base: 191.

- **SR:** Introduced in January 1998. The first compact system intended to lower hardware and construction costs for multiplex customers, rela-

World's largest cinema screen, LG IMAX Theatre Sydney: 97x117 feet, 11,350 sq. ft.



tive to the GT. Consists of two small-rotor projectors that can project 3D or be used in change-over mode to run longer films. Installed in slightly smaller, but still custom-built, auditoriums with screens up to 55x75 feet (17x23 meters). Current installed base: 54.

- **MPX:** Introduced in June 2004. Designed specifically to be retrofitted into multiplex theaters, and as a placeholder for the digital system then in development, it has two small rotors and fits in the footprint of a standard 35mm projector. Many MPXes have been converted to digital, and most of the remaining ones will probably be converted in the next year or two. It is intended for screens up to 70 feet wide and has a 1.8 aspect ratio. Current installed base: 31.
- **Digital:** Introduced in July 2008. Two **Christie CP2000SB** projectors, with an IMAX-designed operator interface and a proprietary “image enhancement engine.” Usually installed in existing 35mm auditoriums. It is intended for screens up to 70 feet wide and has a 1.9 aspect ratio. Current installed base: 162.

The largest GT theater has a screen 97 feet wide and 117 feet tall (29x36 meters). On average, GT screens are about 60x80 feet (18x24 meters), but with the introduction of the subsequent models, the average screen size began to shrink. The chart on the left illustrates that process.

The outline of the chart itself represents the size and aspect ratio of the average GT screen, with an area of nearly 5,000 square feet (465 square meters). The smaller rectangles inside represent the average size of the other projectors, and show the average area and percentage of the average GT screen area.

The heavy curve at the top of the chart represents the running average screen size of all IMAX theaters over

the years, excluding dome screens. The lighter curve at the bottom shows the number of theaters open over time. (Its scale is on the right, and is one tenth of the value of the area scale on the left.)

Through the late 1980s and 1990s, average screen sizes grew steadily. The SR systems, with screens around 75% the size of GT screens, lowered the average only slightly in the first decade of the 21st century. But the introduction of the MPX in 2004 began a more rapid expansion of IMAX theaters into multiplexes and a concomitant decrease in the average area. That drop accelerated significantly with the launch of the IMAX digital system in the summer of 2008.

The average IMAX digital screen has an area of 1,884 feet, less than 40% that of the average GT screen.

The largest IMAX digital screens are in two purpose-built theaters originally equipped with MPX systems, the **RC Reading Movies 11 & IMAX** in Reading, PA, and the **Kerasotes ShowPlace 16** in Indianapolis, IN. Both have screens 42x70 feet (13x21 meters), the nominal maximum for MPX and digital IMAX projectors.

However, the largest retrofitted (as opposed to purpose-built) auditoriums we visited had screens that were 37.5x63.5 feet (11.5x19.5 meters), nearly 20% smaller than those two, and the smallest was 23x48 feet (7x14 meters) or 1,104 square feet (103 square meters), 38% the size of the largest digital screens, and 22% the area of the aver-

age GT screen. This screen, in Hartford, CT, and a handful of others, are less than one-tenth the size of the world's largest IMAX screen, in Sydney, Australia, which has an area of 11,310 square feet (1,050 square meters).

The box that extends across to this page represents the area of the Sydney screen, and the smallest rectangle inside the chart represents the smallest IMAX screen in the world.

About our data

During Imax Corporation's first three decades, it regularly published lists of all its theaters with details such as projector type, screen size, and number of seats. The data for most of the GT, SR, and MPX theaters represented on this chart are taken from those official lists.

However, since 2007, no such lists have been available, and Imax and its two largest joint-venture partners, **Regal Entertainment Group** and **AMC Entertainment**, have declined repeated requests from **LF Examiner** and the **Giant Screen Cinema Association** to provide screen sizes for their IMAX digital theaters. Therefore, our figures for the average size of a digital screen are based in a few cases on press reports, and on measurements we have personally made with an accurate laser rangefinder in 39 digital theaters in ten states. We believe that averaging nearly one quarter of the extant digital IMAX screens provides an accurate representation of all of them.



Kerasotes Showplace 16 in Indianapolis has one of the largest digital IMAX screens.

Premiering This Month

Furusato: World Heritage Viewed From Space

"Since 2006, the Japanese Advanced Land Observation Satellite, DAICHI, has been observing World Heritage sites from space with three high-tech sensors. It has inspired this film, which uses images of World Heritage sites taken from space and here on earth with a 4K digital camera. With a story told from the point of view of the children who live near the sites, the film will immerse audiences in the breathtaking structures created by nature and by man. The original script is by **Kundo Koyama**, winner of the Japanese Academy Award for *Okuribito (The Departures)*.

"World Heritage sites are a present to our future."

Produced by TBS Vision and the National Museum of Emerging Science And Innovation, distributed by Sarai Inc. Director: Hiromi Kusaka; producers: Naohiko Ogawa, Hiroaki Suzuki; DP: Masahiko Soma; script: Kundo Koyama; music producer: Yasuaki Shimizu. Distribution formats: 8/70, 10/70, 15/70, 2D and 3D. 35 minutes.

Premiering at the National Museum of Emerging Science And Innovation in Tokyo on April 24. www.furusato-movie.com



The stunning night sky of Tekapo, New Zealand, is featured in Furusato.

Worldwide LF Theater Inventory

As of April 1, 2010

C = Commercial Standalone

CT = Theme Park

CM = Multiplex

I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D	2	19			21
	8/70	3		3	20	26
	10/70			1	17	18
	15/70	11	12	2	24	49
Europe	Total	16	31	6	61	114
	D		11			11
	8/70	3	5	4	9	21
	15/70	8	20	5	12	45
Middle East	Total	11	36	9	21	77
	D		1			1
	8/70		1			1
	10/70				1	1
	15/70	2	4		2	8
North America	Total	2	6		3	11
	D	1	151		2	154
	8/70	6	4	1	24	35
	15/70	24	62	3	98	178
	Total	31	217	4	115	367
South America	D	1	1			2
	8/70				1	1
	15/70	1	3		1	5
	Total	2	4		2	8
	D	4	183		2	189
World	8/70	12	10	8	55	85
	10/70			1	18	19
	15/70	46	103	10	129	288
	Total	62	296	19	204	581

By 2D / 3D

	2D	3D	Total
Africa	3	1	4
Asia/Pac	63	51	114
Europe	30	47	77
ME	2	9	11
NA	99	268	367
SA	2	6	8
Total	199	382	581

By Screen

	Dome	Flat	Conv.	Total
Africa	1	3		4
Asia/Pac	48	66		114
Europe	13	61	3	77
ME	2	9		11
NA	52	313	2	367
SA	2	6		8
Total	118	458	5	581

Bookings: April 2010 by Film

619 bookings of 85 films in 398 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
AfricAdv	Fort Lauderdale	1/18/08	6/30/10		Lubbock	2/19/10	2/11		Oklahoma City SMO	3/1/10	2/11	
	Prague CC	7/1/09	6/30/10		Raleigh	2/17/10	2/11		Sioux Falls	6/1/09	5/31/10	
AIA3D	Toronto OP	10/09	5/10/10		Richmond SMV	2/14/10	9/18/10	Extreme	Hutchinson	1/20/10	5/1/10	
AIW	Alexandria AMC	3/5/10	4/10		Saint Paul SMM	3/12/10	3/11		Niagara Can DCI	3/11/10	9/10	
	Arcadia AMC	3/5/10	4/10		San Jose Tech	2/12/10	2/11	FightPil	Sioux Falls	4/1/10	8/1/10	
	Baltimore AMC	3/5/10	4/10		Galveston	11/25/09	9/10		Chantilly	12/10/04	5/10	
	Birmingham UK	4/2/10	4/10	ATSOT	Davenport	3/26/10			Corpus Christi	2/3/05	5/10	
	Bradford	3/12/10	4/10		Des Moines	3/12/10			Dayton	12/3/04	5/28/10	
	Cardiff Ode	3/5/10	4/10		Fort Worth	3/12/10			McMinnville	3/21/07	5/10	
	City of Industry AMC	3/5/10	4/10		Milwaukee	3/19/10	5/2/10		Oklahoma City SMO	12/15/09	8/15/10	
	Emeryville AMC	3/5/10	4/10		Monterey CA	3/17/10			Pensacola	4/11/07	5/10	
	Frisco AMC	3/5/10	4/10		Myrtle Beach DCI	3/31/10			Tampa MOSI	9/18/09	5/10	
	Gateshead Ode	3/10/10	4/10		Norwalk	3/26/10			Washington NASM	3/11/05	5/10	
	Glasgow	3/10/10	4/10		Tampa MOSI	3/6/10		FMTTM	Bogota PA	8/14/09	6/30/10	
	Greenwich Ode	3/5/10	4/10		Hartberg	4/15/09			Budapest CC	5/7/09	6/10	
	Hampton AMC	3/5/10	4/10		Pittsburgh CSC	7/22/09	6/30/10		Glasgow	6/6/09	5/31/10	
	London BFI	3/10/10	4/10		Birmingham AL	3/13/10	9/10		Hastings	10/5/09	5/31/10	
	Manchester Ode	3/10/10	4/10		Durban	11/27/09	6/27/10		Kuwait SCK	10/1/08	5/26/10	
	Mesquite AMC	3/5/10	4/10		Houston MNS	1/6/10	5/10		Schenectady	7/1/09	6/30/10	
	Morrow AMC	3/5/10	4/10		Killeen	2/5/10	5/10		Speyer Imax	12/18/08	4/1/10	
	New York 34 AMC	3/5/10	4/10		Kuwait SCK	11/27/09	5/27/10	FON	Atlanta FMNH	2/12/10	5/2/10	
	New York KB AMC	3/5/10	4/10		Portland OMSI	7/3/09	4/1/10		Boston MOS	7/1/09	6/30/10	
	Oklahoma City AMC	3/5/10	4/10		Poznan CC	9/21/07			Fort Worth	1/1/10	12/31/10	
	Olathe AMC	3/5/10	4/10		Suzhou SCAC	9/20/09	6/10		Pittsburgh CSC	6/1/09	5/31/10	
	Paramus AMC	3/5/10	4/10		CRA	Athens Eug	3/10/10	3/11	Tallahassee CLC	1/1/10	6/30/10	
	Rockaway AMC	3/5/10	4/10			Guayaquil	3/1/10	2/11		Shari		
	Saco Zya	3/5/10	4/3/10			Lucknow	12/15/09	5/10	FSOS	GC	2/19/10	7/31/10
	Saint Petersburg Muv	3/5/10	4/10			Sioux Falls	6/1/09	5/31/10	GCA	Grand Canyon DCI	11/1/99	12/10
	San Antonio 3D	3/5/10	4/10	D&W3D		Amneville	6/1/09	12/10		Albuquerque NMMMH	3/15/09	9/15/10
	San Jose AMC	3/5/10	4/10			Barcelona	12/16/09	12/31/10		Amneville	6/30/09	6/29/10
	South Barrington AMC	3/5/10	4/10			Berlin CS	3/13/08	12/10	Columbus GA	3/31/10		
	Tampa MOSI	4/2/10	4/10			Boston NEA	2/16/08	12/10	Dallas MNS	3/12/10		
	Wimbledon Ode	3/10/10	4/10			Bristol	10/23/09	12/31/10		Kansas City Sci	6/3/09	5/30/10
AJ	Roanoke	1/10				Copenhagen	4/3/09	12/10		Richmond SMV	1/1/10	4/1/10
Alamo	San Antonio 2D					Galveston	3/18/09	12/10		Spokane RP	4/24/09	4/23/10
Alaska						Hampton VASC	9/1/09	12/31/10		Stockholm	5/15/09	5/14/10
AlienAdv	Dallas MNS	3/12/10				Harrisburg	1/5/10	6/30/10	GP	Tijuana	10/16/09	5/10
Alps	Shanghai STM 3D	6/15/09	6/14/10			Houston MNS	3/24/10		GreatNor	San Diego RHF	2/2/10	6/10
	Charleston WV	3/6/10	8/7/10			Madrid	12/16/09	12/31/10	Greece	Saint Felicien	5/1/09	5/1/10
	Fort Worth	8/8/09	8/7/10			Nuremberg	3/13/08	12/10		Guayaquil	3/1/10	2/11
	Garza Garcia	1/15/10	5/31/10			Paris Geo	6/10/09	12/10		Shreveport	4/17/10	4/11
	Sioux Falls	6/1/09	5/31/10			Parker	2/6/10	12/31/10		Winnipeg	5/1/09	4/30/10
Amazon	Orlando SC	3/12/10	9/11/10			Sacramento Imx	9/2/09	12/10	HCBTD	San Simeon DCI	8/17/96	
	Sioux Falls	6/1/09	5/31/10			San Antonio 3D	8/13/09	12/10	HeartSon	Dollywood	3/31/10	12/31/10
	Spokane RP	8/21/09	9/14/10			Calgary TWS	4/1/09	4/1/10	HOTB	Hastings	1/25/10	10/10
Animalop	Calgary TWS	10/31/09	10/10			Duluth	11/26/09	6/1/10		New Orleans	1/1/10	12/10
	Columbus COSI	9/17/09	7/17/10			Hong Kong SM	1/1/10	8/10		Poitiers Imax	2/1/10	1/11
	Fort Worth	11/23/09	11/20/10			Melbourne MV	1/1/10	7/1/10		Sioux Falls	1/24/09	5/22/10
	Guayaquil	1/1/10	1/1/11			Mobile	1/13/10	6/30/10	HTTYD	Albany NY Reg	3/26/10	5/10
	Harrisburg	9/8/09	9/10			Moscow Nes	1/1/10	6/15/10		Alexandria AMC	3/26/10	5/10
	Little Rock AEC	1/1/10	1/1/11			New Orleans	4/1/09	6/30/10		Alhambra Reg	3/26/10	5/10
	Louisville SC	11/19/08	6/30/10			Oakland	1/10			Aliso Viejo Reg	3/26/10	5/10
	Lucerne	6/1/09	5/31/10			Portland OMSI	12/22/09	9/1/10		Altamonte AMC	3/26/10	5/10
	Parker	2/7/09	4/3/10			Quebec	2/8/10	12/31/10		Amsterdam PN	3/26/10	5/10
	Pittsburgh CSC	1/1/10	1/1/11			Sioux Falls	6/1/09	5/1/10		Anaheim	3/26/10	5/10
	Raleigh	4/9/10	4/9/11			Sudbury	2/3/10	9/30/10		Apple Valley Imx	3/26/10	5/10
	San Diego RHF	12/13/08	12/12/10			Tampa Cha	3/25/10	3/11		Arcadia AMC	3/26/10	5/10
	Sioux Falls	1/23/10	5/21/10			Des Moines	1/6/10	10/10		Atlantic City	3/26/10	5/10
	Valencia Spn	12/19/09	12/19/10			Kolkata SC	12/15/09	5/15/10		Auburn Hills AMC	3/26/10	5/10
Arabia3D	Atlanta FMNH	3/12/10	3/11			San Diego RHF	2/1/10	7/10		Augusta Reg	3/26/10	5/10
	Austin	2/12/10	2/11			Sioux Falls	6/1/09	5/31/10		Aventura AMC	3/26/10	5/10
	Boston MOS	2/24/10	2/11			New Orleans	3/10/10			Baltimore AMC	3/26/10	5/10
	Denver MNS	2/24/10	2/11			Everest	12/15/09	12/10		Bangkok	3/26/10	5/10
	Fort Lauderdale	2/12/10	2/11									

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Barakaldo Yel	3/26/10	5/10		Homestead AMC	3/26/10	5/10		Orlando P Reg	3/26/10	5/10	
Batavia GQT	3/26/10	5/10		Hong Kong UA	3/26/10	5/10		Orlando WL Reg	3/26/10	5/10	
Bellevue LSC	3/26/10	5/10		Honolulu Reg	3/26/10	5/10		Oviedo Yel	3/26/10	5/10	
Bensalem AMC	3/26/10	5/10		Hooksett Zya	3/26/10	5/10		Paramus AMC	3/26/10	5/10	
Berlin CS	3/26/10	5/10		Houston GP AMC	3/26/10	5/10		Perm	3/26/10	5/10	
Birmingham UK	3/26/10	5/10		Houston Reg	3/26/10	5/10		Perth HCL	3/26/10	5/10	
Boise Reg	3/26/10	5/10		Hyderabad	3/26/10	5/10		Phoenix DR AMC	3/26/10	5/10	
Bradford	3/26/10	5/10		Independence AMC	3/26/10	5/10		Phoenix DV AMC	3/26/10	5/10	
Brooklyn SB Reg	3/26/10	5/10		Indianapolis Imx	3/26/10	5/10		Portage GQT	3/31/10		
Buenos Aires NA	3/26/10	5/10		Indianapolis Ker	3/26/10	5/10		Prague CC	3/26/10	5/10	
Buford Reg	3/26/10	5/10		Irvine Reg	3/26/10	5/10		Providence NA	3/26/10	5/10	
Burbank AMC	3/26/10	5/10		Jacksonville AMC	3/26/10	5/10		Reading JF	3/26/10	5/10	
Calgary Cpx	3/26/10	5/10		Juarez Cpl	3/26/10	5/10		Reading RCT	3/26/10	5/10	
Camarillo Reg	3/26/10	5/10		Kansas City AMC	3/26/10			Richmond Cpx	3/26/10	5/10	
Cardiff Ode	3/26/10	5/10		Kennesaw AMC	3/26/10	5/10		Riverside AMC	3/26/10	5/10	
Cathedral City	4/2/10			Kent AMC	3/26/10	5/10		Rochester Cmk	3/26/10	5/10	
Charleston SC SEC	3/26/10	5/10		Kiev KT	3/26/10	5/10		Rockaway AMC	3/26/10	5/10	
Charlotte Reg	3/26/10	5/10		King of Prussia Reg	3/26/10	5/10		Rotterdam PN	3/26/10	5/10	
Cherry Hill AMC	3/26/10	5/10		Knoxville Reg	3/26/10	5/10		Saco Zya	3/31/10		
Chicago Imx	3/26/10	5/10		Krakow CC	3/26/10	5/10		Sacramento Imx	3/26/10	5/10	
Cincinnati NA	3/26/10	5/10		Kuwait 360	3/26/10	5/10		Saint Louis Weh	3/26/10	5/10	
City of Industry AMC	3/26/10	5/10		Lacey Reg	3/26/10	5/10		Saint Paul AMC	3/26/10	5/10	
Colleyville	3/26/10	5/10		Langley Cpx	3/26/10	5/10		Saint Petersburg Muv3/26/10			
Columbia AMC	3/26/10	5/10		Lansing Cel	3/26/10	5/10		Saint Petersburg NA3/26/10			
Columbus ETC AMC	3/26/10	5/10		Las Vegas Bre	3/26/10	5/10		San Antonio San	3/26/10	5/10	
Columbus LTC AMC	3/26/10	5/10		Las Vegas RR Reg	3/26/10	5/10		San Diego AMC	3/26/10	5/10	
Concord AMC	3/26/10	5/10		Las Vegas SA Reg	3/26/10	5/10		San Diego Reg	3/26/10	5/10	
Council Bluffs Ker	3/26/10	5/10		Lincolnshire Reg	3/26/10	5/10		San Francisco AMC	3/26/10	5/10	
Covina AMC	3/26/10	5/10		Little Rock DT	3/26/10	5/10		San Jose AMC	3/26/10	5/10	
Cupertino AMC	3/26/10	5/10		Livonia AMC	3/26/10	5/10		San Jose Rep	3/26/10	5/10	
Curitiba	3/26/10	5/10		Lodz CC	3/26/10	5/10		Sandy	3/31/10		
Dallas Cmk	3/26/10	5/10		London BFI	3/26/10	5/10		Santa Clara AMC	3/26/10	5/10	
Danvers AMC	3/31/10			Long Beach Reg	3/26/10	5/10		Sao Paulo	3/26/10	5/10	
Deer Park Reg	3/26/10	5/10		Los Angeles CC AMC	3/26/10	5/10		Seattle TP Reg	3/26/10	5/10	
Denver CC Reg	3/26/10	5/10		Los Angeles RMP	3/26/10	4/10		Simi Valley Reg	3/26/10	5/10	
Doha VSM	3/26/10	5/10		Los Angeles UC AMC	3/26/10	5/10		South Barrington AMC	3/26/10	5/10	
Dubai MR	3/26/10	5/10		Louisville RMP	3/26/10	5/10		South Gate Reg	3/26/10	5/10	
Dublin Reg	3/26/10	5/10		Malaga Yel	3/26/10	5/10		South Miami AMC	3/26/10	5/10	
Durban	3/26/10	5/10		Manchester Ode	3/26/10	5/10		Spokane AMC	3/26/10	5/10	
Edina AMC	3/26/10	5/10		Manchester RMP	3/26/10	5/10		Sterling Hts AMC	3/26/10	5/10	
Edmonton Cpx	3/26/10	5/10		Manila CC SM	3/26/10	5/10		Stockton Reg	3/26/10	5/10	
Eindhoven PN	3/26/10	5/10		Melbourne HCL	3/26/10	5/10		Stony Brook AMC	3/26/10	5/10	
El Dorado Hills Reg	3/26/10	5/10		Melbourne MV	3/26/10	5/10		Sugar Land AMC	3/26/10	5/10	
Elizabeth AMC	3/26/10	5/10		Menlyn	3/26/10	5/10		Sunrise Reg	3/26/10	5/10	
Emeryville AMC	3/26/10	5/10		Mesa DT	3/26/10	5/10		Sydney HCL	3/26/10	5/10	
Escondido Reg	3/26/10	5/10		Mesquite AMC	3/26/10	5/10		Sydney WBS	3/26/10	5/10	
Evansville Sho	3/26/10	5/10		Methuen AMC	3/26/10	5/10		Taipei Mir	3/26/10	5/10	
Fairfield Reg	3/26/10	5/10		Mexico City Per Cpl	3/26/10	5/10		Taipei Vie	3/26/10	5/10	
Fitchburg Ker	3/26/10	5/10		Mexico City Uni Cpl	3/26/10	5/10		Tallahassee AMC	3/26/10	5/10	
Fort Lauderdale	3/26/10	5/10		Midlothian Reg	3/26/10	5/10		Tampa AMC	3/26/10	5/10	
Fort Myers Reg	3/26/10	5/10		Mississauga Cpx	3/26/10	5/10		Tarentum Cmk	3/26/10	5/10	
Fresno Reg	3/26/10	5/10		Monterrey Cpl	3/26/10	5/10		Temecula Reg	3/26/10	5/10	
Frisco AMC	3/26/10	5/10		Montreal Cpx	3/26/10	5/10		Tempe Har	3/26/10		
Garland AMC	3/26/10	5/10		Morrow AMC	3/31/10			Tigard Reg	3/26/10	5/10	
Gateshead Ode	3/26/10	5/10		Moscow NA	3/26/10	5/10		Toluca Cpl	3/26/10	5/10	
Glasgow	3/26/10	5/10		Nashville Reg	3/26/10	5/10		Tomball San	3/26/10	5/10	
Glendale AMC	3/26/10	5/10		Natick JF	3/26/10	5/10		Toronto Cpx	3/26/10	5/10	
Gloucester Cpx	3/26/10	5/10		National City AMC	3/26/10	5/10		Torrance AMC	3/26/10	5/10	
Grand Blanc NCG	3/26/10	5/10		New Brunswick AMC	3/26/10	5/10		Tukwila AMC	3/26/10	5/10	
Grand Rapids Cel	3/26/10	5/10		New Rochelle Reg	3/26/10	5/10		Tulsa Cmk	3/26/10	5/10	
Graz CX	3/26/10	5/10		New York 34 AMC	3/26/10	5/10		Vienna CX	3/26/10	5/10	
Greenwich Ode	3/26/10	5/10		New York Emp AMC	3/26/10	5/10		Virginia Beach AMC	3/26/10	5/10	
Guadalajara Cpl	3/26/10	5/10		New York KB AMC	3/26/10	5/10		Warsaw CC	3/26/10	5/10	
Guatemala City Alb	3/26/10	5/10		New York LS AMC	3/26/10	5/10		Wauwatosa AMC	3/26/10	5/10	
Halifax	3/26/10	5/10		Newport AMC	3/31/10			West Nyack Imx	3/26/10	5/10	
Hamilton AMC	3/26/10	5/10		Noblesville GQT	3/31/10			West Palm Beach Muv3/26/10			
Hampton AMC	3/26/10	5/10		Oklahoma City AMC	3/26/10	5/10		Westminster Orc AMC	3/26/10	5/10	
Hampton VASC	3/26/10	5/10		Olathe AMC	3/26/10	5/10		Westminster Pro AMC	3/26/10	5/10	
Harahan AMC	3/26/10	5/10		Oldsmar AMC	3/26/10	5/10		White Plains NA	3/26/10	5/10	
Henderson Reg	3/26/10	5/10		Ontario Reg	3/26/10	5/10		Williamsville Reg	3/26/10	5/10	
Highlands Ranch AMC	3/26/10	5/10		Orange Park AMC	3/26/10	5/10		Wimbledon Ode	3/26/10	5/10	
Hodgkins AMC	3/26/10	5/10		Orlando AMC	3/26/10	5/10		Woodbridge AMC	3/26/10	5/10	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Hubble3D	Woodbridge Cpx	3/26/10	5/10	LW	Corsicana	1/15/10	12/18/10		Hampton VASC	9/11/09	12/10	
	Woodland Hills AMC	3/26/10	5/10	Hibbing	12/4/09	12/4/10		Harlberg	3/5/09	12/10		
	Woodridge Cmk	3/26/10	5/10	MagDes	Ahmedabad	5/25/09	5/24/10		Monterey CA	1/9/09	12/10	
	Ypsilanti RMP	3/26/10	5/10	MOE	Cairo EMA	3/1/10	2/28/11		Nagoya OT	10/1/09	12/13/10	
	Alamogordo	3/24/10		Dongguan STM	12/28/09	12/10		Orlando SC	9/19/09	12/10		
	Austin	3/19/10		Oakland	1/10			Phoenix ASC	6/3/09	12/10		
	Boston NEA	3/19/10		Sioux Falls	6/1/09	5/31/10		Saint Augustine	1/20/10	12/31/10		
	Branson	3/19/10		McMinnville	10/1/08	9/12/10	SM3	West Palm Beach Muv19/14/07	9/22			
	Chattanooga	3/24/10		Pensacola	11/8/96		Solarmax	Oakland	1/10			
	Chicago MSI	3/31/10		Syracuse	1/6/10	9/10	SupeSpee	Hague	3/22/10	6/21/10		
	Cleveland	3/24/10		MOTGL	Detroit SC	7/31/08	7/31/10	T40	Harrisburg	3/27/10		
	Columbus GA	3/19/10		Gatineau	6/6/08	6/10/10	TBAA	Oakland	1/10			
	Davenport	3/19/10		Grand Rapids Cel	2/12/10	1/11	ToFly	Warner Robins	7/92			
	Dayton	3/19/10		Jersey City	11/13/09	6/10	U23D	Washington NASM	7/1/76			
	Dearborn	3/24/10		New York AMNH	12/21/09	7/2/10	UnderSea	Gatineau	3/1/10	5/31/10		
	Denver MNS	3/19/10		Pittsburgh CSC	8/26/09	8/10	UWT3D	Milwaukee	3/24/10			
	Des Moines	3/19/10		Richmond SMV	1/23/10	6/18/10	Boston NEA	2/12/10	8/12/10			
	Hampton VASC	3/19/10		Rochester MSC	4/17/10	4/11	Chicago MSI	2/26/10	10/26/10			
	Harrisburg	3/19/10		MOTN	Charleston WV	11/09	5/3/10	Dearborn	2/17/10	2/14/11		
	Houston MNS	3/24/10		Little Rock AEC	3/15/10	3/14/11	Garza Garcia	3/25/10	8/10			
	Huntsville	3/24/10		MTTM	Alamogordo	11/4/09	7/31/10	Los Angeles CSC	2/12/10	8/31/10		
	Hutchinson	3/19/10		Birmingham AL	1/6/10	5/31/10	Melbourne MV	2/19/10	2/11			
	Indianapolis Imx	3/19/10		Louisville SC	4/1/10	11/10	Menlyn	3/1/10	6/1/10			
	Jersey City	3/24/10		Taichung ST	1/1/10	1/1/11	Monterey CA	2/12/10	2/14/11			
	KSC 1	3/31/10		Mummie3D	Charleston WV	11/1/09	5/3/10	Myrtle Beach DCI	3/19/10	9/10		
	London SM	3/19/10		Davenport	2/5/10	6/20/10	Saint Louis SC	3/5/10	9/6/10			
	Los Angeles CSC	3/19/10		Leon Exp	12/1/09	6/30/10	Sydney WBS	2/19/10	2/18/11			
	Louisville SC	3/19/10		Quebec	10/28/09	12/1/10	Tampa MOSI	3/5/10	8/10			
	McMinnville	3/19/10		Sioux Falls	6/1/09	5/1/10	Vancouver Imx	3/26/10	2/11			
	Myrtle Beach DCI	3/24/10		Sydney WBS	9/2/09	5/1/10	Vancouver TWS	3/31/10				
	Norwalk	3/19/10		Toluca MCIM	4/15/10	10/30/10	VanGogh	Virginia Beach AMSC	2/24/10	6/10		
	Pensacola	3/24/10		Winnipeg	9/12/09	9/10		Montreal SC	1/13/10	7/10		
	Portland OMSI	3/19/10		Mummies	Guayaquil	2/1/10	10/1/10		Regina	2/5/10	5/1/10	
	Raleigh	3/19/10	9/10	Hong Kong SM	2/1/10	8/10		Richmond SMV	4/30/10	4/11		
	Saint Augustine	3/24/10		Milwaukee	12/1/09	6/10		Saint Augustine	2/1/10	4/30/10		
	Salt Lake City CP	3/24/10		Roanoke	1/10			Stockholm	3/1/10	10/10		
	San Diego RHF	3/19/10	9/10	Tampa Cha	3/25/10	3/11		Sudbury	4/2/10	10/10		
	Seattle PSC 2	3/26/10		Aguascalientes	4/15/10	11/1/10	Vikings	Hutchinson	1/20/10	6/10		
	Spokane RP	3/19/10		Baltimore MSC	1/15/10	6/30/10	VOTDS	Menlyn	11/21/09	6/30/10		
	Tallahassee CLC	3/24/10		Jersey City	3/18/10	9/7/10	Vulcania	Pittsburgh CSC	11/20/09	6/30/10		
	Toronto OSC	3/19/10		Orlando SC	2/13/10	5/30/10	WATE	Vulcania	2/2/02			
	Victoria DCI	4/2/10		NASCAR	Daytona Beach	4/15/04	WildOcea	Katoomba	6/1/97			
	Washington NASM	3/19/10		ND	New Delhi ICC			Albany GA	1/15/10	6/10		
	Winnipeg	3/19/10		Niagara	Niagara Can DCI	7/1/86		Albuquerque NMMMH3/1/10	9/30/10			
HumanBod	Bogota Mal	10/31/09	4/30/10	OM	Niagara NY DCI	5/1/07		Atlantic City	3/1/10	6/15/10		
	Jersey City	2/19/10	6/30/10	OW3D	Victoria DCI	1/15/10	8/14/10	Bradford	2/15/10	10/10		
	Philadelphia	10/14/09	10/10	Katowice CC	1/15/09	6/30/10	Branson	3/15/10	10/10			
	San Antonio 3D	3/5/10		Lehi II	12/1/09	6/30/10	Chattanooga	3/3/10	12/31/10			
	Schenectady	8/1/09	7/31/10	Nuremberg	12/1/09	6/30/10	Davenport	1/13/10	6/30/10			
	Edmonton TWS	10/9/09	10/9/10	Poznan CC	10/16/09	12/31/10	Duluth	3/22/10	11/10			
	San Diego RHF	2/1/10	7/10	Ozarks	Branson	1/93	12/10	Galveston	8/1/09	9/10		
	Sioux Falls	6/1/09	5/31/10	Pulse	Victoria DCI	2/19/10	6/2/10	Houston MNS	2/1/10	7/1/10		
	Tallahassee CLC	3/3/10		RATW	Atlanta FMNH	4/1/10	11/15/10	Karlshamn	2/15/10	10/10		
	Al Khorar	4/24/09	4/23/10	Rheged	Sioux Falls	6/1/09	5/1/10	Lubbock	8/15/09	5/1/10		
JTM	Bradford	9/2/09	3/11	SAA	Victoria DCI	9/18/09	6/30/10	McMinnville	10/7/09	4/10		
	Edmonton TWS	3/14/10	3/11	Penrith	7/1/00		Milwaukee	10/2/09	6/10			
	Jakarta	4/20/09		Louisville SC	9/16/09	5/10	Myrtle Beach DCI	3/19/10	3/11			
	Menlyn	11/15/09	6/1/10	Pittsburgh CSC	6/1/08	5/31/10	Rochester MSC	4/10/09	4/1/10			
	Paris Geo	10/14/09	10/13/10	Sioux Falls	1/26/10	5/31/10	San Antonio 3D	3/19/10	11/10			
	Vancouver TWS	9/30/09	4/10	SC	Pensacola	11/11/09	10/10	Singapore DC	1/1/10	4/30/10		
	Washington NMNH	1/14/10	6/14/10	SeaMonst	Cleveland	11/2/09	5/10	Syracuse	1/15/10	6/10		
	Boston MOS	7/1/09	6/30/10	Denver MNS	9/18/09	6/30/10	Tampa Cha	3/25/10	3/11			
	Charleston WV	10/6/07	12/10	Hong Kong SM	3/1/10	9/10	Toronto OP	4/26/10	10/30/10			
	Corpus Christi	1/10		Jackson MS	6/1/09	5/30/10	Valencia Spn	9/30/09	5/30/10			
L&C	Fort Worth	1/1/10	12/31/10	Kolkata Cma	10/16/09	4/30/10	Winnipeg	1/8/10	2/10/11			
	Memphis Pink	3/6/10	11/12/10	Lucerne	3/4/10	3/3/11	Zion I	7/6/09	6/30/10			
	Pittsburgh CSC	6/1/09	5/31/10	San Antonio 3D	8/13/09	8/14/10	Wolves	Lubbock	12/18/09	6/18/10		
	Raleigh	9/4/09	5/10	Shreveport	1/4/10	1/3/11	WS3D	Kenner	7/1/09	6/30/10		
	Sioux Falls	6/1/09	5/31/10	Stockholm	5/16/08	12/10	ZionCany	Omaha Zoo	5/13/09	4/10		
LivingSe	Mumbai	12/15/09	12/10	Alamogordo	1/2/09	12/10	Zion I	Zion I	5/24/94			
	Sioux Falls	6/1/09	5/31/10	Fort Worth	3/3/10	12/10						
LOLL	Loch Lomond	7/24/02										

April 2010 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
Aguascalientes	MysticInd	4/15/10	11/1/10	Buenos Aires NA	HTTYD	3/26/10	5/10	Detroit SC	MOTGL	7/31/08	7/31/10		
Ahmedabad	MagDes	5/25/09	5/24/10	Buford Reg	HTTYD	3/26/10	5/10	Doha VSM	HTTYD	3/26/10	5/10		
Al Khobar	JTM	4/24/09	4/23/10	Burbank AMC	HTTYD	3/26/10	5/10	Dollywood	HeartSon	3/31/10	12/31/10		
Alamogordo	Hubble3D	3/24/10		Cairo EMA	MOE	3/1/10	2/28/11	Dongguan STM	MOE	12/28/09	12/10		
	MTTM	11/4/09	7/31/10	Calgary Cpx	HTTYD	3/26/10	5/10	Dubai MR	HTTYD	3/26/10	5/10		
	Sharks3D	1/2/09	12/10	Calgary TWS	Animalop	10/31/09	10/10	Dublin Reg	HTTYD	3/26/10	5/10		
Albany GA	WildOcea	1/15/10	6/10		DinoAliv	4/1/09	4/1/10	Duluth	DinoAliv	11/26/09	6/1/10		
Albany NY Reg	HTTYD	3/26/10	5/10	Camarillo Reg	HTTYD	3/26/10	5/10	Durban	WildOcea	3/22/10	11/10		
Albuquerque NM MMH	GCA	3/15/09		Cardiff Ode	AIW	3/5/10	4/10		Bugs	11/27/09	6/27/10		
	9/15/10				HTTYD	3/26/10	5/10		HTTYD	3/26/10	5/10		
	WildOcea	3/1/10	9/30/10	Cathedral City	HTTYD	4/2/10		Alexandria AMC	HTTYD	3/26/10	5/10		
Alexandria AMC	AIW	3/5/10	4/10	Chantilly	FightPil	12/10/04	5/10	Edmonton Cpx	HTTYD	3/26/10	5/10		
	HTTYD	3/26/10	5/10	Charleston SC SEC	HTTYD	3/26/10	5/10	Edmonton TWS	India	10/9/09	10/9/10		
Alhambra Reg	HTTYD	3/26/10	5/10	Charleston WV	Alps	3/6/10	8/7/10		JTM	3/14/10	3/11		
Aliso Viejo Reg	HTTYD	3/26/10	5/10		L&C	10/6/07	12/10	Eindhoven PN	HTTYD	3/26/10	5/10		
Altamonte AMC	HTTYD	3/26/10	5/10		MOTN	11/09	5/3/10	El Dorado Hills Reg	HTTYD	3/26/10	5/10		
Amneville	D&W3D	6/1/09	12/10		Mummie3D	11/1/09	5/3/10	Elizabeth AMC	HTTYD	3/26/10	5/10		
	GCA	6/30/09	6/29/10	Charlotte Reg	HTTYD	3/26/10	5/10	Emeryville AMC	AIW	3/5/10	4/10		
Amsterdam PN	HTTYD	3/26/10	5/10	Chattanooga	Hubble3D	3/24/10			HTTYD	3/26/10	5/10		
Anaheim	HTTYD	3/26/10	5/10		WildOcea	3/3/10	12/31/10	Escondido Reg	HTTYD	3/26/10	5/10		
Apple Valley Imx	HTTYD	3/26/10	5/10	Cherry Hill AMC	HTTYD	3/26/10	5/10	Evansville Sho	HTTYD	3/26/10	5/10		
Arcadia AMC	AIW	3/5/10	4/10	Chicago Imx	HTTYD	3/26/10	5/10	Fairfield Reg	HTTYD	3/26/10	5/10		
	HTTYD	3/26/10	5/10	Chicago MSI	Hubble3D	3/31/10		Fitchburg Ker	HTTYD	3/26/10	5/10		
Athens Eug	CRA	3/10/10	3/11		UWT3D	2/26/10	10/26/10	Fort Lauderdale	AfricAdv	1/18/08	6/30/10		
Atlanta FMNH	Arabia3D	3/12/10	3/11	Cincinnati NA	HTTYD	3/26/10	5/10		Arabia3D	2/12/10	2/11		
	FON	2/12/10	5/2/10	City of Industry AMC	AIW	3/5/10			HTTYD	3/26/10	5/10		
	RATW	4/1/10	11/15/10		4/10			Fort Myers Reg	HTTYD	3/26/10	5/10		
Atlantic City	HTTYD	3/26/10	5/10		HTTYD	3/26/10	5/10	Fort Worth	Alps	8/8/09	8/7/10		
	WildOcea	3/1/10	6/15/10	Cleveland	Hubble3D	3/24/10			Animalop	11/23/09	11/20/10		
Auburn Hills AMC	HTTYD	3/26/10	5/10		SeaMonst	11/2/09	5/10		Avatar	3/12/10			
Augusta Reg	HTTYD	3/26/10	5/10	Colleyville	HTTYD	3/26/10	5/10		FON	1/1/10	12/31/10		
Austin	Arabia3D	2/12/10	2/11	Columbia AMC	HTTYD	3/26/10	5/10		L&C	1/1/10	12/31/10		
	Hubble3D	3/19/10		Columbus COSI	Animalop	9/17/09	7/17/10		Sharks3D	3/3/10	12/10		
Aventura AMC	HTTYD	3/26/10	5/10	Columbus ETC AMC	HTTYD	3/26/10	5/10	Fresno Reg	HTTYD	3/26/10	5/10		
Baltimore AMC	AIW	3/5/10	4/10	Columbus GA	GC	2/19/10	7/31/10	Frisco AMC	AIW	3/5/10	4/10		
	HTTYD	3/26/10	5/10		GCA	3/31/10			HTTYD	3/26/10	5/10		
Baltimore MSC	MysticInd	1/15/10	6/30/10		Hubble3D	3/19/10		Galveston	ATSOT	11/25/09	9/10		
Bangkok	HTTYD	3/26/10	5/10	Columbus LTC AMC	HTTYD	3/26/10	5/10		D&W3D	3/18/09	12/10		
Barakaldo Yel	HTTYD	3/26/10	5/10	Concord AMC	HTTYD	3/26/10	5/10		OW3D	1/1/09	6/30/10		
Barcelona	D&W3D	12/16/09	12/31/10	Copenhagen	D&W3D	4/3/09	12/10		WildOcea	8/1/09	9/10		
Batavia GQT	HTTYD	3/26/10	5/10	Corpus Christi	FightPil	2/3/05	5/10	Garland AMC	HTTYD	3/26/10	5/10		
Bellevue LSC	HTTYD	3/26/10	5/10		L&C	1/10		Garza Garcia	Alps	1/15/10	5/31/10		
Bensalem AMC	HTTYD	3/26/10	5/10	Corsicana	LW	1/15/10	12/18/10		UWT3D	3/25/10	8/10		
Berlin CS	D&W3D	3/13/08	12/10	Council Bluffs Ker	HTTYD	3/26/10	5/10	Gateshead Ode	AIW	3/10/10	4/10		
	HTTYD	3/26/10	5/10	Covina AMC	HTTYD	3/26/10	5/10		HTTYD	3/26/10	5/10		
Birmingham AL	Bugs	3/13/10	9/10	Cupertino AMC	HTTYD	3/26/10	5/10	Gatineau	MOTGL	6/6/08	6/10/10		
	MTTM	1/6/10	5/31/10		Curitiba	HTTYD	3/26/10	5/10	Glasgow	U23D	3/1/10	5/31/10	
Birmingham UK	AIW	4/2/10	4/10	Dallas Cmk	HTTYD	3/26/10	5/10		AIW	3/10/10	4/10		
	HTTYD	3/26/10	5/10	Dallas MNS	Alaska	3/12/10			FMTTM	6/6/09	5/31/10		
Bogota Mal	HumanBod	10/31/09	4/30/10		GCA	3/12/10			HTTYD	3/26/10	5/10		
Bogota PA	FMTTM	8/14/09	6/30/10	Danvers AMC	HTTYD	3/31/10			Glendale AMC	HTTYD	3/26/10	5/10	
Boise Reg	HTTYD	3/26/10	5/10	Davenport	Avatar	3/26/10			Gloucester Cpx	HTTYD	3/26/10	5/10	
Boston MOS	Arabia3D	2/24/10	2/11						Grand Blanc NCG	HTTYD	3/26/10	5/10	
	FON	7/1/09	6/30/10		Hubble3D	3/19/10			Grand Canyon DCI	GC	11/1/99	12/10	
	L&C	7/1/09	6/30/10		Mummie3D	2/5/10	6/20/10		Grand Rapids Cel	HTTYD	3/26/10	5/10	
Boston NEA	D&W3D	2/16/08	12/10	Dayton	FightPil	12/3/04	5/28/10		MOTGL	2/12/10	1/11		
	Hubble3D	3/19/10			Hubble3D	3/19/10			Graz CX	HTTYD	3/26/10	5/10	
	UWT3D	2/12/10	8/12/10	Daytona Beach	NASCAR	4/15/04			Greenwich Ode	AIW	3/5/10	4/10	
Bradford	AIW	3/12/10	4/10		Dearborn	Hubble3D	3/24/10			HTTYD	3/26/10	5/10	
	HTTYD	3/26/10	5/10			UWT3D	2/17/10	2/14/11		Guadalajara Cpl	HTTYD	3/26/10	5/10
	JTM	9/2/09	3/11	Deer Park Reg	HTTYD	3/26/10	5/10		Guatemala City Alb	HTTYD	3/26/10	5/10	
	WildOcea	2/15/10	10/10	Denver CC Reg	HTTYD	3/26/10	5/10		Guayaquil	Animalop	1/1/10	1/1/11	
Branson	Hubble3D	3/19/10		Denver MNS	Arabia3D	2/24/10	2/11		CRA	3/1/10	2/11		
	Ozarks	1/93	12/10		Hubble3D	3/19/10			Greece	3/1/10	2/11		
	WildOcea	3/15/10	10/10		SeaMonst	9/18/09	6/30/10		Mummies	2/1/10	10/1/10		
Bristol	D&W3D	10/23/09	12/31/10	Des Moines	Avatar	3/12/10			Hague	SupeSpee	3/22/10	6/21/10	
Brooklyn SB Reg	HTTYD	3/26/10	5/10		Dolphins	1/6/10	10/10		Halifax	HTTYD	3/26/10	5/10	
Budapest CC	FMTTM	5/7/09	6/10		Hubble3D	3/19/10			Hamilton AMC	HTTYD	3/26/10	5/10	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hampton AMC	AIW	3/5/10	4/10	Langley Cpx	HTTYD	3/26/10	5/10	Monterrey Cpl	HTTYD	3/26/10	5/10
	HTTYD	3/26/10	5/10	Lansing Cel	HTTYD	3/26/10	5/10	Montreal Cpx	HTTYD	3/26/10	5/10
Hampton VASC	D&W3D	9/11/09	12/31/10	Las Vegas Bre	HTTYD	3/26/10	5/10	Montreal SC	VanGogh	1/13/10	7/10
	HTTYD	3/26/10	5/10	Las Vegas RR Reg	HTTYD	3/26/10	5/10	Morrow AMC	AIW	3/5/10	4/10
	Hubble3D	3/19/10		Las Vegas SA Reg	HTTYD	3/26/10	5/10		HTTYD	3/31/10	
	Sharks3D	9/11/09	12/10	Lehi II	OW3D	12/1/09	6/30/10	Moscow NA	HTTYD	3/26/10	5/10
Harahan AMC	HTTYD	3/26/10	5/10	Leon Exp	Mummie3D	12/1/09	6/30/10	Moscow Nes	DinoAliv	1/1/10	6/15/10
Harrisburg	Animalop	9/8/09	9/10	Lincolnshire Reg	HTTYD	3/26/10	5/10	Mumbai	Everest	12/15/09	12/10
	D&W3D	1/5/10	6/30/10	Little Rock AEC	Animalop	1/1/10	1/1/11		LivingSe	12/15/09	12/10
	Hubble3D	3/19/10		MOTN	3/15/10	3/14/11	Myrtle Beach DCI	Avatar	3/31/10		
	T40	3/27/10		Little Rock DT	HTTYD	3/26/10	5/10		Hubble3D	3/24/10	
Hartberg	Bears	4/15/09		Livonia AMC	HTTYD	3/26/10	5/10		UWT3D	3/19/10	9/10
	Sharks3D	3/5/09	12/10	Loch Lomond	LOLL	7/24/02			WildOcea	3/19/10	3/11
Hastings	FMTTM	10/5/09	5/31/10	Lodz CC	HTTYD	3/26/10	5/10	Nagoya OT	Sharks3D	10/1/09	12/13/10
	HOTB	1/25/10	10/10	London BFI	AIW	3/10/10	4/10	Nashville Reg	HTTYD	3/26/10	5/10
Henderson Reg	HTTYD	3/26/10	5/10	London SM	HTTYD	3/26/10	5/10	Natick JF	HTTYD	3/26/10	5/10
Hibbing	LW	12/4/09	12/4/10	Long Beach Reg	HTTYD	3/26/10	5/10	National City AMC	HTTYD	3/26/10	5/10
Highlands Ranch AMC	HTTYD	3/26/10		Los Angeles CC AMC	HTTYD	3/26/10		New Brunswick AMC	HTTYD	3/26/10	
	5/10								5/10		
Hodgkins AMC	HTTYD	3/26/10	5/10		5/10			New Delhi ICC	ND		
Homestead AMC	HTTYD	3/26/10	5/10	Los Angeles CSC	Hubble3D	3/19/10		New Orleans	DinoAliv	4/1/09	6/30/10
Hong Kong SM	DinoAliv	1/1/10	8/10		UWT3D	2/12/10	8/31/10		DS3D	3/10/10	
	Mummies	2/1/10	8/10	Los Angeles RMP	HTTYD	3/26/10	4/10		HOTB	1/1/10	12/10
	SeaMonst	3/1/10	9/10	Los Angeles UC AMC	HTTYD	3/26/10		New Rochelle Reg	HTTYD	3/26/10	5/10
Hong Kong UA	HTTYD	3/26/10	5/10		5/10			New York 34 AMC	AIW	3/5/10	4/10
Honolulu Reg	HTTYD	3/26/10	5/10	Louisville RMP	HTTYD	3/26/10	5/10		HTTYD	3/26/10	5/10
Hooksett Zya	HTTYD	3/26/10	5/10	Louisville SC	Animalop	11/19/08	6/30/10	New York AMNH	MOTGL	12/21/09	7/2/10
Houston GP AMC	HTTYD	3/26/10	5/10		Hubble3D	3/19/10		New York Emp AMC	HTTYD	3/26/10	5/10
Houston MNS	Bugs	1/6/10	5/10		MTTM	4/1/10	11/10	New York KB AMC	AIW	3/5/10	4/10
	D&W3D	3/24/10			SAA	9/16/09	5/10		HTTYD	3/26/10	5/10
	Hubble3D	3/24/10		Lubbock	Arabia3D	2/19/10	2/11	New York LS AMC	HTTYD	3/26/10	5/10
	WildOcea	2/1/10	7/1/10		WildOcea	8/15/09	5/1/10	Newport AMC	HTTYD	3/31/10	
Houston Reg	HTTYD	3/26/10	5/10		Wolves	12/18/09	6/18/10	Niagara Can DCI	Extreme	3/11/10	9/10
Huntsville	Hubble3D	3/24/10		Lucerne	Animalop	6/1/09	5/31/10		Niagara	7/1/86	
Hutchinson	Extreme	1/20/10	5/1/10		SeaMonst	3/4/10	3/3/11	Niagara NY DCI	Niagara	5/1/07	
	Hubble3D	3/19/10		Lucknow	CRA	12/15/09	5/10	Noblesville GQT	HTTYD	3/31/10	
	Vikings	1/20/10	6/10	Madrid	D&W3D	12/16/09	12/31/10	Norwalk	Avatar	3/26/10	
Hyderabad	HTTYD	3/26/10	5/10	Malaga Yel	HTTYD	3/26/10	5/10		Hubble3D	3/19/10	
Independence AMC	HTTYD	3/26/10	5/10	Manchester Ode	AIW	3/10/10	4/10	Nuremberg	D&W3D	3/13/08	12/10
Indianapolis Imx	HTTYD	3/26/10	5/10		HTTYD	3/26/10	5/10		OW3D	12/1/09	6/30/10
	Hubble3D	3/19/10		Manchester RMP	HTTYD	3/26/10	5/10	Oakland	DinoAliv	1/10	
Indianapolis Ker	HTTYD	3/26/10	5/10	Manila CC SM	HTTYD	3/26/10	5/10		MOE	1/10	
Irvine Reg	HTTYD	3/26/10	5/10	McMinnville	FightPil	3/21/07	5/10		Solarmax	1/10	
Jackson MS	SeaMonst	6/1/09	5/30/10		Hubble3D	3/19/10			TBA	1/10	
Jacksonville AMC	HTTYD	3/26/10	5/10		MOF	10/1/08	9/12/10	Oklahoma City AMC	AIW	3/5/10	4/10
Jakarta	JTM	4/20/09			WildOcea	10/7/09	4/10		HTTYD	3/26/10	5/10
Jersey City	Hubble3D	3/24/10		Melbourne HCL	HTTYD	3/26/10	5/10	Oklahoma City SMO	Everest	3/1/10	2/11
	HumanBod	2/19/10	6/30/10	Melbourne MV	DinoAliv	1/1/10	7/1/10		FightPil	12/15/09	8/15/10
	MOTGL	11/13/09	6/10		HTTYD	3/26/10	5/10	Olathe AMC	AIW	3/5/10	4/10
	MysticInd	3/18/10	9/7/10		UWT3D	2/19/10	2/11		HTTYD	3/26/10	5/10
Juarez Cpl	HTTYD	3/26/10	5/10	Memphis Pink	L&C	3/6/10	11/12/10	Oldsmar AMC	HTTYD	3/26/10	5/10
Kansas City AMC	HTTYD	3/26/10		Menlyn	HTTYD	3/26/10	5/10	Omaha Zoo	WS3D	5/13/09	4/10
Kansas City Sci	GCA	6/3/09	5/30/10		JTM	11/15/09	6/1/10	Ontario Reg	HTTYD	3/26/10	5/10
Karlshamn	WildOcea	2/15/10	10/10		UWT3D	3/1/10	6/1/10	Orange Park AMC	HTTYD	3/26/10	5/10
Katoomba	WATE	6/1/97			VOTDS	11/21/09	6/30/10	Orlando AMC	HTTYD	3/26/10	5/10
Katowice CC	OW3D	1/15/09	6/30/10	Mesa DT	HTTYD	3/26/10	5/10	Orlando P Reg	HTTYD	3/26/10	5/10
Kenner	WS3D	7/1/09	6/30/10	Mesquite AMC	AIW	3/5/10	4/10	Orlando SC	Amazon	3/12/10	9/11/10
Kennesaw AMC	HTTYD	3/26/10	5/10		HTTYD	3/26/10	5/10		MysticInd	2/13/10	5/30/10
Kent AMC	HTTYD	3/26/10	5/10	Methuen AMC	HTTYD	3/26/10	5/10		Sharks3D	9/19/09	12/10
Kiev KT	HTTYD	3/26/10	5/10	Mexico City Per Cpl	HTTYD	3/26/10	5/10	Orlando WL Reg	HTTYD	3/26/10	5/10
Killeen	Bugs	2/5/10	5/10	Mexico City Uni Cpl	HTTYD	3/26/10	5/10	Oviedo Yel	HTTYD	3/26/10	5/10
King of Prussia Reg	HTTYD	3/26/10	5/10	Midlothian Reg	HTTYD	3/26/10	5/10	Paramus AMC	AIW	3/5/10	4/10
Knoxville Reg	HTTYD	3/26/10	5/10	Milwaukee	Avatar	3/19/10	5/2/10		HTTYD	3/26/10	5/10
Kolkata Cma	SeaMonst	10/16/09	4/30/10		Mummies	12/1/09	6/10	Paris Geo	D&W3D	6/10/09	12/10
Kolkata SC	Dolphins	12/15/09	5/15/10		UnderSea	3/24/10	6/10		JTM	10/14/09	10/13/10
Krakow CC	HTTYD	3/26/10	5/10		WildOcea	10/2/09	6/10	Parker	Animalop	2/7/09	4/3/10
KSC 1	Hubble3D	3/31/10		Mississauga Cpx	HTTYD	3/26/10	5/10		D&W3D	2/6/10	12/31/10
Kuwait 360	HTTYD	3/26/10	5/10	Mobile	DinoAliv	1/13/10	6/30/10		Rheged	7/1/00	
Kuwait SCK	Bugs	11/27/09	5/27/10	Monterey CA	Avatar	3/17/10		Penrith	FightPil	4/11/07	5/10
	FMTTM	10/1/08	5/26/10		Sharks3D	1/9/09	12/10	Pensacola	Hubble3D	3/24/10	
Lacey Reg	HTTYD	3/26/10	5/10		UWT3D	2/12/10	2/14/11		MOF	11/8/96	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Perm	SC	11/11/09	10/10	San Diego Reg	HTTYD	3/26/10	5/10	Tallahassee CLC	FON	1/1/10	6/30/10
Perth HCL	HTTYD	3/26/10	5/10	San Diego RHF	Animalop	12/13/08	12/12/10		Hubble3D	3/24/10	
Philadelphia	HTTYD	3/26/10	5/10		Dolphins	2/1/10	7/10	JIAC	3/3/10		
Phoenix ASC	HumanBod	10/14/09	10/10		GP	2/2/10	6/10	Tampa AMC	HTTYD	3/26/10	5/10
Phoenix DR AMC	Sharks3D	6/3/09	12/10		Hubble3D	3/19/10	9/10	Tampa Cha	DinoAliv	3/25/10	3/11
Phoenix DV AMC	HTTYD	3/26/10	5/10		JIAC	2/1/10	7/10		Mummies	3/25/10	3/11
Pittsburgh CSC	HTTYD	3/26/10	5/10	San Francisco AMC	HTTYD	3/26/10	5/10		WildOcea	3/25/10	3/11
	Animalop	1/1/10	1/1/11	San Jose AMC	AIW	3/5/10	4/10	Tampa MOSI	AIW	4/2/10	4/10
	Beavers	7/22/09	6/30/10		HTTYD	3/26/10	5/10		Avatar	3/6/10	
	FON	6/1/09	5/31/10	San Jose Rep	HTTYD	3/26/10	5/10		FightPil	9/18/09	5/10
	L&C	6/1/09	5/31/10	San Jose Tech	Arabia3D	2/12/10	2/11		UWT3D	3/5/10	8/10
	MOTGL	8/26/09	8/10	San Simeon DCI	HCBTD	8/17/96		Tarentum Cmk	HTTYD	3/26/10	5/10
	SAA	6/1/08	5/31/10	Sandy	HTTYD	3/31/10		Temecula Reg	HTTYD	3/26/10	5/10
	VOTDS	11/20/09	6/30/10	Santa Clara AMC	HTTYD	3/26/10	5/10	Tempe Har	HTTYD	3/26/10	
Poitiers Imax	HOTB	2/1/10	1/11	Sao Paulo	HTTYD	3/26/10	5/10	Tigard Reg	HTTYD	3/26/10	5/10
Portage GQT	HTTYD	3/31/10		Schenectady	FMTTM	7/1/09	6/30/10	Tijuana	GCA	10/16/09	5/10
Portland OMSI	Bugs	7/3/09	4/1/10		HumanBod	8/1/09	7/31/10	Toluca Cpl	HTTYD	3/26/10	5/10
	DinoAliv	12/22/09	9/1/10	Seattle PSC 2	HTTYD	3/26/10		Toluca MCIM	Mummie3D	4/15/10	10/30/10
	Hubble3D	3/19/10		Seattle TP Reg	HTTYD	3/26/10	5/10	Tomball San	HTTYD	3/26/10	5/10
Poznan CC	Bugs	9/21/07		Shanghai STM 3D	AlienAdv	6/15/09	6/14/10	Toronto Cpx	HTTYD	3/26/10	5/10
	OW3D	10/16/09	12/31/10	Shari	FSOS			Toronto OP	AIA3D	10/09	5/10/10
Prague CC	AfricAdv	7/1/09	6/30/10	Shreveport	Greece	4/17/10	4/11		WildOcea	4/26/10	10/30/10
	HTTYD	3/26/10	5/10		Seamonst	1/4/10	1/3/11	Toronto OSC	Hubble3D	3/19/10	
Providence NA	HTTYD	3/26/10	5/10	Simi Valley Reg	HTTYD	3/26/10	5/10	Torrance AMC	HTTYD	3/26/10	5/10
Quebec	DinoAliv	2/8/10	12/31/10	Singapore DC	WildOcea	1/1/10	4/30/10	Tukwila AMC	HTTYD	3/26/10	5/10
	Mummie3D	10/28/09	12/1/10	Sioux Falls	Alps	6/1/09	5/31/10	Tulsa Cmk	HTTYD	3/26/10	5/10
Raleigh	Animalop	4/9/10	4/9/11		Amazon	6/1/09	5/31/10	Valencia Spn	Animalop	12/19/09	12/19/10
	Arabia3D	2/17/10	2/11		Animalop	1/23/10	5/21/10		WildOcea	9/30/09	5/30/10
	Hubble3D	3/19/10	9/10		CRA	6/1/09	5/31/10	Vancouver Imx	UWT3D	3/26/10	2/11
	L&C	9/4/09	5/10		DinoAliv	6/1/09	5/1/10	Vancouver TWS	JTM	9/30/09	4/10
Reading JF	HTTYD	3/26/10	5/10		Dolphins	6/1/09	5/31/10	Victoria DCI	UWT3D	3/31/10	
Reading RCT	HTTYD	3/26/10	5/10		Everest	6/1/09	5/31/10		Hubble3D	4/2/10	
Regina	VanGogh	2/5/10	5/1/10	Extreme	4/1/10	8/1/10		OM	1/15/10	8/14/10	
Richmond Cpx	HTTYD	3/26/10	5/10		HOTB	1/24/09	5/22/10		Pulse	2/19/10	6/2/10
Richmond SMV	Arabia3D	2/14/10	9/18/10		JIAC	6/1/09	5/31/10	Vienna CX	HTTYD	3/26/10	5/10
	GCA	1/1/10	4/1/10		L&C	6/1/09	5/31/10	Virginia Beach AMC	HTTYD	3/26/10	5/10
	MOTGL	1/23/10	6/18/10		LivingSe	6/1/09	5/31/10	Virginia Beach AMSC	UWT3D	2/24/10	
	VanGogh	4/30/10	4/11		MOE	6/1/09	5/31/10				
Riverside AMC	HTTYD	3/26/10	5/10		Mummie3D	6/1/09	5/1/10				
Roanoke	AJ	1/10			RATW	6/1/09	5/1/10	Vulcania	Vulcania	2/22/02	
	Mummies	1/10			SAA	1/26/10	5/31/10	Warner Robins	ToFly	7/92	
Rochester Cmk	HTTYD	3/26/10	5/10	South Barrington AMC	AIW	3/5/10		Warsaw CC	HTTYD	3/26/10	5/10
Rochester MSC	MOTGL	4/17/10	4/11		4/10			Washington NASM	FightPil	3/11/05	5/10
	WildOcea	4/10/09	4/1/10		HTTYD	3/26/10	5/10		Hubble3D	3/19/10	
Rockaway AMC	AIW	3/5/10	4/10	South Gate Reg	HTTYD	3/26/10	5/10		ToFly	7/1/76	
	HTTYD	3/26/10	5/10	South Miami AMC	HTTYD	3/26/10	5/10	Washington NMNH	JTM	1/14/10	6/14/10
Rotterdam PN	HTTYD	3/26/10	5/10	Speyer Imx	FMTTM	12/18/08	4/1/10	Wauwatosa AMC	HTTYD	3/26/10	5/10
Saco Zya	AIW	3/5/10	4/3/10	Spokane AMC	HTTYD	3/26/10	5/10	West Nyack Imx	HTTYD	3/26/10	5/10
	HTTYD	3/31/10		Spokane RP	Amazon	8/21/09	9/14/10	West Palm Beach Muv	HTTYD	3/26/10	
Sacramento Imx	D&W3D	9/2/09	12/10		GCA	4/24/09	4/23/10		5/10		
	HTTYD	3/26/10	5/10		Hubble3D	3/19/10		West Palm Beach Muvl	SM3	9/14/07	
Saint Augustine	Hubble3D	3/24/10		Sterling Hts AMC	HTTYD	3/26/10	5/10	Westminster Orc AMC	HTTYD	3/26/10	
	Sharks3D	1/20/10	12/31/10	Stockholm	GCA	5/15/09	5/14/10		5/10		
	VanGogh	2/1/10	4/30/10		SeaMonst	5/16/08	12/10	Westminster Pro AMC	HTTYD	3/26/10	
Saint Felicien	GreatNor	5/1/09	5/1/10		VanGogh	3/1/10	10/10		5/10		
Saint Louis SC	UWT3D	3/5/10	9/6/10	Stockton Reg	HTTYD	3/26/10	5/10	White Plains NA	HTTYD	3/26/10	5/10
Saint Louis Weh	HTTYD	3/26/10	5/10	Stony Brook AMC	HTTYD	3/26/10	5/10	Williamsville Reg	HTTYD	3/26/10	5/10
Saint Paul AMC	HTTYD	3/26/10	5/10	Sudbury	DinoAliv	2/3/10	9/30/10	Wimbledon Ode	AIW	3/10/10	4/10
Saint Paul SMM	Arabia3D	3/12/10	3/11		VanGogh	4/2/10	10/10		HTTYD	3/26/10	5/10
Saint Petersburg Muv	AIW	3/5/10		Sugar Land AMC	HTTYD	3/26/10	5/10	Winnipeg	Greece	5/1/09	4/30/10
	4/10			Sunrise Reg	HTTYD	3/26/10	5/10		Hubble3D	3/19/10	
	HTTYD	3/26/10		Suzhou SCAC	Bugs	9/20/09	6/10		Mummie3D	9/12/09	9/10
Saint Petersburg NA	HTTYD	3/26/10		Sydney HCL	HTTYD	3/26/10	5/10		WildOcea	1/8/10	2/10/11
				Sydney WBS	HTTYD	3/26/10	5/10	Woodbridge AMC	HTTYD	3/26/10	5/10
								Woodbridge Cpx	HTTYD	3/26/10	5/10
								Woodland Hills AMC	HTTYD	3/26/10	5/10
								Woodridge Cmk	HTTYD	3/26/10	5/10
								Ypsilanti RMP	HTTYD	3/26/10	5/10
								Zion I	WildOcea	7/6/09	6/30/10
									ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
AfricAdv	African Adventure 3D	2007	3D	nWP	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIA3D	Adventures in Animation 3D	2004	3D	BFI	RATW	Ride Around the World	2006	GSF
AIW	Alice in Wonderland	2010	3D	WDP	Rheged	Rheged: The Lost Kingdom	2000	unk
AJ	Amazing Journeys	1999		HMNS	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alamo	Alamo: The Price of Freedom	1988		MFF	SC	Storm Chasers	1995	MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
AlienAdv	Alien Adventure	1999	3D	NGD	Sharks3D	Sharks 3D	2004	3DEL
Alps	Alps: Giants of Nature, The	2007		MFF	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
Amazon	Amazon	1997		MFF	Solarmax	Solarmax	2000	MSI
Animallop	Animalopolis	2008		K2	SupeSpee	Super Speedway	1997	SLC
Arabia3D	Arabia 3D	2010	3D	MFF	T40	Titanica (short)	1992	IMAX
ATSOT	Across the Sea of Time	1995	3D	SPC	TBAA	To Be An Astronaut	1992	NGD
Avatar	Avatar: An IMAX 3D Experience	2009	3D	FOX	ToFly	To Fly!	1976	MFF
Bears	Bears	2001		PCI	U23D	U2 3D	2008	3D
Beavers	Beavers	1988		SLC	UnderSea	Under The Sea 3D	2009	3D
Bugs	Bugs!	2003	3D	SKF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D
CRA	Coral Reef Adventure	2003		MFF	VanGogh	Van Gogh: Brush with Genius	2009	MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	Vikings	Vikings	2004	GSF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Dolphins	Dolphins	2000		MFF	Vulcania	Vulcania	2002	unk
DS3D	Deep Sea 3D	2006	3D	IMAX	WATE	Wild Australia: The Edge	1997	MSI
Everest	Everest	1998		MFF	WildOcea	Wild Ocean	2008	3D
Extreme	Extreme	1999		GSF	Wolves	Wolves	1999	PCI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	WS3D	Wild Safari 3D	2005	3D
FMTTM	Fly Me to the Moon	2008	3D	K2	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
FON	Forces of Nature	2004		NGD				
FSOS	Four Seasons of Shiretoko	1988		unk				
GC	Grand Canyon: The Hidden Secrets	1985		NGD				
GCA	Grand Canyon Adventure	2008	3D	MFF				
GP	Greatest Places, The	1998		MFF				
GreatNor	Great North	2000		BFI				
Greece	Greece: Secrets of the Past	2006		MFF				
HCBTD	Hearst Castle: Building the Dream	1996		NGD				
HeartSon	Heartsong	1994		unk				
HOTB	Hurricane on the Bayou	2006		MFF				
HTTYD	How to Train Your Dragon	2010	3D	PPC				
Hubble3D	Hubble 3D	2010	3D	IMAX				
HumanBod	Human Body, The	2001		NGD				
India	India: Kingdom of the Tiger	2002		PCI				
JIAC	Journey into Amazing Caves	2001		MFF				
JTM	Journey to Mecca	2009		SKF				
L&C	Lewis & Clark: Great Journey West	2002		NGD				
LivingSe	Living Sea, The	1994		MFF				
LOLL	Legend of Loch Lomond, The	2002		SKF				
LW	Lost Worlds: Life in the Balance	2001		PCI				
MagDes	Magnificent Desolation	2005	3D	IMAX				
MOE	Mysteries of Egypt	1998		NGD				
MOF	Magic of Flight, The	1997		MFF				
MOTGL	Mysteries of the Great Lakes	2008		SN				
MOTN	Mystery of the Nile	2005		MFF				
MTTM	Molecules to the Max	2009		SKF				
Mummie3D	Mummies 3D	2008	3D	GSF				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
MysticInd	Mystic India	2005		GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX				
ND	Neelkanth Darshan	2005		unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD				
OM	Ocean Men	2001		NGD				
OW3D	Ocean Wonderland 3D	2003	3D	3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX				

April 2010 Bookings Count

#	Film	#	Film	#	Film	#	Film
235	HTTYD	5	Mummies	2	ToFly	1	Ozarks
40	Hubble3D	5	OW3D	2	VOTDS	1	Pulse
30	AIW	4	Alps	2	WS3D	1	Rheged
24	WildOcea	4	CRA	1	AlA3D	1	SC
16	D&W3D	4	Dolphins	1	AJ	1	SM3
15	UWT3D	4	HOTB	1	Alamo	1	Solarmax
14	Animallop	4	MOE	1	Alaska	1	SupeSpee
13	DinoAliv	4	MTTM	1	AlienAdv	1	T40
10	Arabia3D	4	MysticInd	1	ATSOT	1	TBAA
9	GCA	3	Amazon	1	Bears	1	U23D
9	Seamonst	3	Everest	1	Beavers	1	UnderSea
9	Sharks3D	3	Extreme	1	DS3D	1	Vikings
8	Avatar	3	Greece	1	FSOS	1	Vulcania
8	Bugs	3	JIAC	1	GP	1	WATE
8	FightPil	3	MOF	1	GreatNor	1	Wolves
8	JTM	3	RATW	1	HCBTD	1	ZionCany
8	L&C	3	SAA	1	HeartSon		
8	MOTGL	2	AfricAdv	1	India		
8	Mummie3D	2	GC	1	LOLL		
7	FMTTM	2	LivingSe	1	MagDes		
6	VanGogh	2	LW	1	NASCAR		
5	FON	2	MOTN	1	ND		
5	HumanBod	2	Niagara	1	OM		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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American University School of Communication 4400 Massachusetts Avenue, NW Washington, DC 20016-8017 USA Tel: 202-716-6160 Fax: 202-885-2019	DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/	La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.lageode.fr	nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com	Sarai, Inc. SAR Urban Shibakoen 4th Fl 3-1-13 Shibakoen, Minato-Ku Tokyo, 105-0011 JAPAN Tel: +81-3-5777-5206 Fax: +81-3-5777-5207 www.sarai-inc.com/	SV2 Studios 4836-D Tower Road Greensboro, NC 27410 USA Tel: 336-202-4777 www.sv2studios.com/
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Experienced large-format professional is seeking a position in large-format theater or visitor services management, preferably with a museum or destination attraction. I have 15 years' experience within the industry, including projection, motion simulator operation and maintenance, group sales, marketing, front-of-house operations, and overall facility management. I recently opened a new IMAX 3D theatre and simulator system as part of a 190,000-square-foot, \$96 million museum project.

In addition to my large-format experience, I have acted as a consultant to a number of exhibitors, distributors, and studios on digital cinema, handled marketing for a major entertainment lighting design firm, and managed audience services departments for two nationally renowned live-theater companies.

Having such a diverse experience in attractions gives me an overall understanding of the needs of all parties involved in the operation — from senior management to both front and back of house to the guests themselves. Let me put my experience to work for you!

Interested parties can contact me at joekleiman@gmail.com or (706) 763-8714.

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jects to the NSF, NEH, and other private foundations, as well as managing stewardship, reporting, and compliance of awards. Drawing on experience gained through four LF Associate Producer/3D Production Manager credits, am also highly qualified and available to support story development, research, and other production efforts. E-mail **Erica Meehan** at emeehan@ymail.com or call 202-494-6478.

Seeking Consultancy and/or full time position

Robert (Bob) Griesmer, former COO of **The Maritime Aquarium at Norwalk, Inc.**

This is a tough time for all industries, including the nonprofit world. With more than 20 years of experience in museum and large-format theater development, operations, and marketing, I can advise you on how to leverage your existing assets, enhance your operation, and boost your institution's financial performance. I have directed all phases of museum and theater development, from conception to successful operation. I am available on a full-time or contract basis. I can be reached at 203-838-1283 or RRGriesmer@aol.com

Giant-screen Consultant

You need to let folks know what you are doing to make this old world a better place. But finding the time to make it happen is a difficult thing to do!

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SHORTS

How to Train Your Dragon watch

DreamWorks' *How to Train Your Dragon* opened in 223 IMAX theaters worldwide on March 26, grossing a total of \$5.6 million in its first weekend, \$4.9 million of which was earned in 185 domestic theaters. The animated comedy took in \$43.7 million in 7,000 conventional domestic screens over the weekend, giving the IMAX screens 11.2% of the gross from 2.6% of the screens.

It is the seventh highest domestic gross for a three-day opening weekend for an IMAX DMR title, and the tenth highest among all DMR movies. However, with so many more screens than previous releases, thanks to the rapid spread of IMAX digital theaters, its per-screen average of \$26,486 ranks in 21st place, well below the median for the 37 Hollywood titles released to date.

How to Train Your Dragon stars the voices of Jay Baruchel, Gerard Butler, Craig Ferguson, America Ferrera, and Jonah Hill, and was directed by Chris Sanders and Dean DeBlois.

GSCA 2011 in Austin, TX

The Giant Screen Cinema Association has announced that the location of its 2011 fall conference will be the Bob Bullock Texas State History Museum in Austin, TX. No other details were available as this issue went to press.

The association has selected the Chattanooga Marriott as the conference hotel for its September 2010 meeting in Chattanooga, TN. A special conference rate of US\$149 is available until Sept. 3. Registration and film submission forms for the 2010 conference are now available at www.giantscreencinema.com.

DISCUSS process funded

The White Oak Institute has received funding from the National Science Foundation for the Digital Immersive Screen Colloquium for Unified Standards and Specification (DISCUSS), a meeting of industry experts that will consider the need for technical standards for digital giant-screen films and theaters. According to a press release, "such shared protocols

will set the stage for transformations and innovations in museum-quality equipment and productions in the digital age."

The three-day meeting, which will be held in Marblehead, MA, in June, will include members of the board of the Giant Screen Cinema Association, museum directors, theater managers, technical experts, and James Hyder, editor of *LF Examiner*, who has been asked to moderate the forum and draft a report on its conclusions. (Disclosure: Hyder is being compensated for his service to the colloquium.)



Dreamworks Animation's *How to Train Your Dragon*.

The proceedings of the colloquium are expected to be published in January 2011.

The White Oak Institute is a non-profit organization formed by the principals of White Oak Associates, a museum consulting firm. Also participating in the colloquium are the GSCA, the Institute for Learning Innovation, and the MacGillivray Freeman Educational Foundation.

Avatar may return in summer

Director James Cameron hopes to re-release *Avatar* to theaters, including IMAX screens, "toward the end of the summer, into September," according to MTV.com, although the deal is "not locked in yet." He said that theater owners believe that they lost "a couple hundred million dollars" when *Alice in Wonderland* knocked *Avatar* off most 3D screens in early March.

The re-release will reportedly include up to ten minutes of new material, including a scene "with Jake Sully's avatar proving himself to the Na'vi people; [an]other involves a native festival during which tribe member Tsu'tey gets drunk," according to *Hollywood Reporter*. The amount of additional footage is reportedly being limited

by the 170-minute capacity of IMAX film platters.

Inception partly shot on 5/65mm

Director Chris Nolan has shot portions of his next film, *Inception*, on 5-perf 65mm and 8-perf 35mm to obtain "the highest possible quality, except IMAX." Nolan's last film, *The Dark Knight*, featured scenes shot with Imax Corporation's 15/65 cameras, but with *Inception*, "we didn't feel that we were going to be able to shoot in IMAX because of the size of the cameras." He said he is excited about using the "65mm photography to maximize the effect of [the IMAX] release," and went on to say that although "resurgence of 3D" is "interesting," "you have to shoot on video, which I'm not a fan of. I like shooting on film."

Inception: The IMAX Experience will open day and date with the conventional release on July 16, 2010. It is produced by Warner Bros. Pictures and stars Leonardo DiCaprio, Marion Cotillard, Ellen Page, and Michael Caine.

Laser light source closer

New Hampshire-based Laser Light Engines has announced that it has overcome a technical hurdle to a laser-powered light source for digital cinema projection by completely removing the "speckling" artifacts that are characteristic of laser sources. As reported here previously (see *Shorts*, November 2009), the company is developing a system that would replace conventional xenon-arc lamps in digital projectors, saving electricity and the expense of periodic lamp replacement.

The system produces red, green, and blue light from the same laser, and the company's engineers had already found ways to remove the speckling artifacts from the red and blue channels. According to a press release, "LLE's most recent engineering breakthrough has now solved the most difficult challenge of fully despeckling a high-brightness green laser beam." The company says it has demonstrated 2K and 4K digital cinema projection with "all five types of digital cinema and large venue projectors."